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PRICED
Early American Glass

THE RENOWNED
PRIVATE COLLECTION OF
THE LATE

FREDERICK K. GASTON

GREENWICH, CONN.



Public Sale
March 29 and 30 at 2 p. m.

PARKE-BERNET GALLERIES·INC

30 EAST 57 STREET · NEW YORK

1940

SALE NUMBER 187

FREE PUBLIC EXHIBITION

*From Saturday, March 23, to Time of Sale
Weekdays 9 to 5:30 • Closed Sunday*

PUBLIC SALE

*Friday and Saturday Afternoons
March 29 and 30 at 2 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC

30 EAST 57TH STREET · NEW YORK

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET
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1940



[NUMBER 466]

IMPORTANT STIEGEL EMERALD GREEN PANELED VASE

One of Only About Five Specimens in this Color Known Today

Cop. 2

NYM401-P2384

EARLY AMERICAN GLASS

LACY SANDWICH, RARE LAMPS AND CANDLESTICKS
VASES AND OTHER PRESSED GLASS ✓ BLOWN THREE-MOLD
HAND-BLOWN AND PATTERN-MOLDED GLASS

*Including Unique and Beautiful
Specimens of South Jersey
New York State ✓ New England
Stiegel and Mid-Western Varieties*

COLLECTION OF THE LATE

FREDERICK K. GASTON

CATALOGUE BY HELEN McKEARIN



Public Sale
March 29 and 30 at 2 p.m.

PARKE-BERNET GALLERIES, INC
NEW YORK • 1940

PRICED CATALOGUES

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CATALOGUE

THE FREDERICK K. GASTON COLLECTION

THE fine comprehensive collection of Early American Glass formed by the late Frederick K. Gaston has long been a font of pleasure and knowledge to those who knew it. All the principal categories of American glass are represented by large groups of carefully chosen specimens most of which are authenticated as to factory origin or glass-making district. Hence it has provided an invaluable source for study and comparison, which Mr Gaston enjoyed sharing with others.

The superlative quality of this collection is due to the fact that Mr Gaston, a collector in more than one field of Americana, was a connoisseur with a keen appreciation of American craftsmanship. His special feeling for American glass arose not only from the intrinsic qualities or beauty in form, color and decoration of individual pieces, but also from his interest in the American use of age-old glass techniques and contributions in methods of manufacture and design. Consequently he formed a collection of choice and characteristic examples which is unusually comprehensive. Several of the pieces are unique, many are rarities in their categories.

It is hoped that the brief notes on American Glass, which follow hereafter in the foreword and throughout the catalogue, will be of assistance in studying the collection.

H. McK.

NOTES ON EARLY AMERICAN GLASS

AT PRESENT "Early American Glass" is a comprehensive term in-
different to the factors of time and foreign influence. It bridges the
widening stream of American glass manufacture, from Colonial days
well through the mid-nineteenth century, covering all the various types and
designs of glass which have been identified in that stream. Thus it stands
for the hand-blown and pattern-molded glass in the designs and decorations
which were transplanted from Continental and British glass houses and even-
tually, from their gradual assimilation, gave birth to purely American designs
in form and decoration. It stands also for the early nineteenth century con-
tributions to design—the Blown Three-Mold glass and the historical and
pictorial flasks blown in full-sized molds; and, again for the Lacy glass and all
the other new types and forms made possible by, and immediately following,
the perfecting of the pressing machine in the late eighteen twenties.

On the other hand, while the term "early", as generally applied to a given
piece of American glass, also has its own peculiar variability, its implied time
element is less general. It refers largely to such factors as when a given design
of shape or decoration, decorative technique or method of manufacture joined
the stream of American glass production. While patient students are con-
stantly working to pin down facts regarding these facets of American glass
designs, the multitudinous problems they present are still far from their final
solution.

At present, according to our glass lore, there are two principal and
distinct streams of tradition in American glass blowing and decorative tech-
niques which trickled out from the eighteenth century glass houses of William
Henry Stiegel at Manheim, Pennsylvania and of Caspar Wistar, near Allo-
waystown, New Jersey. The methods and decorative techniques were of
ancient and honorable lineage long before craftsmen brought them to Colonial
glass houses. Some of them, at least, were used in glass houses which preceded
and even operated contemporaneously with the ventures of "Baron" Stiegel,
and probably with that of Wistar. In the years following the Revolution many
blowers, trained in the same techniques, came to our shores to take their places
in building up our glass industry. In spite of all these facts, because the two
traditions were first identified with the Manheim and South Jersey factories
through the researches of Messrs. Hunter and Kerfoot, they are labeled
Stiegel and South Jersey.

THE SOUTH JERSEY TRADITION

When Caspar Wistar defied England's ban on Colonial manufacture of
glass and brought Belgian and Dutch glass men to America in 1739 he probably

became responsible for the inception of an American glass tradition. It spread to the second Jersey factory established about 1780 by three of the Stanger brothers, former Wistar employees; hence, through the migration of blowers to the bottle and window glass houses which gradually came into existence in the early nineteenth century in New Jersey, New York and New England. Of the products of the short lived eighteenth century glass houses in New York and New England little is known; but it seems reasonable to assume that if individual pieces were blown the same techniques were used as in New Jersey.

The South Jersey tradition in glass stands for individual hand-blown, or off-hand-blown pieces—by-products, not commercial wares—blown in the bottle and window glass houses. The blowers, while possibly producing a small quantity of household utensils for strictly local trade, habitually exercised their right to the fag end of the pot by blowing useful and ornamental objects for their own households and for friends. Each blower was designer as well as craftsman; hence the term, individual pieces. Since he was under no necessity to meet the current fashion in glassware he could form his pieces as fancy or taste dictated. The objects created have the *naiveté* and peasant-like quality associated with folk art. No matter how delicate or graceful in shape and decorative treatment they are invested with a quality of sturdiness rather than a feeling of fragility.

The general physical characteristics of these individual pieces are distinctive and unmistakable. Except for the occasional use of the pattern-mold in Jersey they were nearly all hand-blown, mainly from window and bottle glass and usually from an abundant gathering of metal. Those from South Jersey were in shades of aquamarine, amber, green and sometimes blue, and in addition, in the nineteenth century, in such colors as opaque white and shades of rose and maroon, and in clear glass. The mammoth goblet, catalogue number 395, is an unusual example of the later coloring. The pieces from New York State were usually in light greens and blue-aquamarine, occasionally shades of amber or olive green and rarely, blue; those from New England principally in various ambers and green, less frequently aquamarine and rarely, blue and amethyst. The two latter colors were used at the Keene, Marlboro Street factory. Sometimes decorative effects depended simply on shape and color as in the case of the early South Jersey candelstick, catalogue number 167, and the nineteenth century Suncook pitcher, catalogue number 409. Applied decoration, such as threading or the tooling of a superimposed layer of glass into forms such as swagging and the so-called lily-pad, seem to have been the most popular decorative techniques. Frequently an applied foot was crimped. The aquamarine pitcher, catalogue number 401, and the blue creamer, catalogue number 404, illustrate late eighteenth or early nineteenth century shapes as well as the South Jersey blowers' skill in tooling a superimposed layer of glass into decorative forms. They show also the use of threading and crimping. The deep footed bowl, catalogue number 413, and

the bowl, catalogue number 144, attributed to Redwood and Redford respectively, exemplify New York State variations of the lily-pad decoration and shapes characteristic of the 1830s and possibly 40s. Applied ornaments such as prunts and seals, quilling and rigaree were sometimes used, particularly on Jersey pieces.

A nineteenth century South Jersey development in decoration was the use of one or more colors in swirled and looped effects in a body of a different color. I have never seen any authenticated pieces of this type from the New England bottle and window glass houses and only one New York State piece. In some of the Pittsburgh glass houses and at the New England Glass Company factory some clear glass with colored loopings was made commercially. However, because they were commercial products these pieces, as a rule, are not included in the South Jersey tradition. The South Jersey mid-nineteenth century pitcher, catalogue number 393, illustrates this decorative device in a rare color combination of red, white and blue loopings in an aquamarine body.

Generally speaking, the individual hand-blown pieces did not travel far from the locality of their origin. However, many pieces are found in shops and collections which, while obviously in the South Jersey tradition, are without definite identifying characteristics and unaccompanied by any history even as to the section of the country in which they were found. Such articles are usually classified simply as South Jersey type.

THE STIEGEL TRADITION

The Stiegel tradition in glass designs and techniques epitomizes skills standardized to conform to commercial requirements for table and decorative wares. Thus it embraces a wide variety of designs and decorative techniques the nature of which was established by the studies of Messrs. Hunter and Kerfoot.

The general physical features of the glass of Stiegel's period are as distinctive as those in the South Jersey tradition. Both lead and non-lead glass were used. The colored metal, largely flint glass, was in shades of rich blues, purples, amethyst and rarely, emerald green. Shapes were expertly formed, either in a mold, as in the case of the cordial bottles such as catalogue number 474, or free-hand. Clear glass was usually decorated by wheel-cut and diamond-point engraving and by enameling. The flips, catalogue numbers 227 and 472, illustrate typical varicolored enameled designs. Clear and colored glass was impressed with patterns through the medium of shallow-dip and pattern-molds. The pattern-molded pieces were expanded and shaped free-hand after the pattern, such as ribbing, fluting and variations of the "Venetian" diamond, had been obtained in the mold. The two choice perfume bottles, catalogue numbers 464 and 223A, show two diamond patterns; the former having small diamonds above long vertical ribs and the latter, an allover pattern of large diamonds. Though the shapes and decorations of foreign

table and ornamental wares were copied deliberately in this period, at least two new pattern-molded designs were originated at Manheim: the beautiful daisy-in-square and daisy-in-hexagon. So far as we know today these two perfume bottle designs were used in no other glass house. Another design, which had no foreign prototype and which most students credit Stiegel with originating, is the panel vase of which there are three outstanding examples in this collection, including the rarest of all—the emerald green.

Today, because Stiegel succeeded so well in his avowed intention to produce glass identical with that of his foreign competitors and because some, if not all, of his artisans and craftsmen found employment in later factories, plus the fact that the same techniques were used in other American glass houses, many students use “Stiegel”—with a few exceptions—in a generic sense signifying a glass tradition rather than a factory designation. Others prefer “Stiegel Type”, particularly to designate pieces having the requisite “Stiegel” features but unaccompanied by any sort of indisputable evidence as to origin. For instance the eighteenth century decanters, catalogue number 226, could have been blown either at Manheim or at the contemporary Philadelphia Glass Works, which disputed Stiegel’s right to the claim of being the first flint glass manufacturer in America. Also, it is quite as possible that many of the engraved pieces were made in an early New York City glass house as at Manheim. The engraved flip of Dutch ancestry in design, catalogue number 470, and the fine case bottles, catalogue number 230, are examples of such pieces.

While at one time any piece of early glass with engraved decoration was thought to be either Stiegel or foreign, today it is recognized that this technique was used in nearly all American glass houses producing fine table and decorative wares. It would seem that engraving was the decorative technique most frequently used at the New Bremen glass house of John Frederick Amelung which operated in Frederick, Maryland from 1785 to 1795. It was used at the early nineteenth century Washington, D. C. glass house and probably at Baltimore; at Philadelphia and Pittsburgh factories; at the New England Glass Works and at Sandwich. Of course there were changes in styles so that the designs and treatments themselves proclaim the later periods. It is interesting to compare the decoration on the eighteenth century flip, catalogue number 469, with that of the nineteenth century dip-molded tumbler, catalogue number 205B, which probably was a Sandwich product.

MID-WESTERN GLASS

The turn of the century saw the beginning of our glass industry in the Mid-West. Among the first glass houses to be established to meet the needs of a fast expanding population were those at New Geneva, founded in 1797 by Albert Gallatin and skilled glass men from the east, and of O’Hara and Craig in Pittsburgh. Some of the early houses failed after a brief existence,

others prospered and expanded. As in the east, the majority were window and bottle glass houses but, in that pioneer country, a limited amount of household utensils undoubtedly were blown to meet local needs. While many of the articles were hand-blown pieces others were molded in patterns. And because the glass was produced largely by former craftsmen from the Stiegel and Amelung works, as well as by other blowers trained here and abroad in the same techniques, there was a marked continuation of the Stiegel decorative techniques, particularly in the use of the pattern-mold.

Although the old German post method of bottle blowing* was practiced to some extent, the "Stiegel" method of using one gathering of glass blown in the pattern-mold and expanded seems to have been preferred. The pattern-molded bottles, flasks and household utensils from such early glass houses as New Geneva, Greensboro, Mantua and Zanesville are now called "Ohio-Stiegel". The pitchers, bowls and similar articles in this group, which includes some of the rarest and most truly American glass known to-day, were blown from fine quality bottle glass and, unlike most of the glass in the Stiegel tradition, have an individual quality. Their blowers seem to have created a style, not followed one. When flint glass table and decorative wares were added to the regular products of existing factories and new ones were established for its manufacture, the Stiegel tradition, as has been pointed out in connection with engraving, was perpetuated. Though the same old techniques endured, in a short time shapes and treatments were evolved which were distinctly Mid-Western and American. Many pattern-mold pieces, once confidently attributed to Stiegel, may have been made in the Bakewell factory in Pittsburgh. The clear flint sugar bowl and pitcher, catalogue numbers 206 and 207, the blue sugar bowl, catalogue number 200, and the aquamarine sugar bowl, catalogue number 437, exemplify some of these types. It is interesting also to compare the shapes and diamond patterns of the typical Stiegel type creamer, catalogue number 219, and the early nineteenth century Ohio pitcher, catalogue number 441, the latter unique in color.

BLOWN THREE-MOLD GLASS

Blown Three-Mold is a milestone in the history of American glass design. So far as we now know, it was the first commercial tableware blown in full-size molds and was an independent, perhaps the first, American contribution to glass patterns in molded tableware. This glass made its appearance about 1820 and was a distinctive American product for many years, probably until about 1840. There is no doubt but that it was inspired by the expensive and fashionable imported Irish and English blown glass with wheel-cut designs. So it was probably to provide an inexpensive article similar to the imported wares, and perhaps also in the hope of competing more successfully with

* See note to catalogue number 180.

foreign competitors, that our ingenious glass manufacturers devised a means of simulating the cut glass by adapting its patterns to blown glass through the medium of the full-size mold. However, though prompted by commercial expediency, they did not stop with mere imitation of a few cut patterns; they created many of their own so that actually a new type of pattern ware was evolved.

The Blown Three-Mold patterns, which are its most important characteristic, fall into three categories according to their predominating motifs: geometric, arch and Baroque. Designers made the most of the possibilities in combining the simple geometric motifs of vertical, diagonal, horizontal, chevron and spiral ribbing with each other, and with diamond diapering and the sunburst motifs of which there are at least nine. Consequently the majority of the one hundred and forty-nine patterns of which I have a record fall in the geometric group. The majority of the patterns were cut in full-size three-piece molds, but two- and four-piece molds were sometimes used. Of the three hundred and ninety-one individual molds which I have identified three hundred and fifty-seven were three-piece; twenty, four-piece and fourteen, two-piece.

Comparatively few of the many patterns or various molds in which their variations were blown can be positively attributed to a specific factory. Mr Harry Hall White has proved that a few patterns were used at Vernon, N. Y. for bottle and flint glass articles, that bottle glass pieces in one or two patterns were blown at Kent and at Mantua, Ohio, at Coventry, Connecticut and at the Marlboro Street factory in Keene, N. H. He has recently found that Keene did make clear flint glass so my cherished belief that Keene produced the clear and colored flint pieces blown in the Keene molds has become a conviction. The comparative rarity of articles in the patterns identified with these factories leads one to the conclusion that the production was not very extensive. On the other hand, the number of patterns and of articles molded in them which have been identified as Sandwich indicate that Sandwich put out a large and varied quantity of this ware. From an analysis of Sandwich fragments owned by the Massachusetts Institute of Technology and a small group lent me by Mr Francis L. Wynn last spring, I was able to identify seventeen patterns, and several variations in some of them. Ruth Webb Lee apparently found some of the same patterns as well as many others in the fragments to which she had access. So, considering the body of evidence we now have, it seems quite likely that the majority of the patterns originated at Sandwich. However, it would be strange indeed if Mid-Western factories and others equally important in the production of tableware did not produce Blown Three-Mold in substantial quantities.

LACY GLASS AND OTHER EARLY PRESSED GLASS

If Blown Three-Mold was the first independent American design in molded tableware, Lacy glass was the second. Lacy glass was an entirely new

type of American glass made possible by the perfecting of the pressing machine in the late 1820s. And while the artistry passed from the glass blowers to the mold designers and makers the results in economical production and beauty of pattern justified the means. Many forms were quite original and the beautiful patterns in almost infinite variety were so designed as to enhance the metal's potentialities for brilliancy. It may have been inspired by the desire to outshine cut glass but it was not, as is frequently intimated, an imitation of it. The intricacy and delicacy of most patterns could not possibly have been achieved by a cutting wheel.

For many years every piece of Lacy, or other pressed glass, was automatically attributed to Sandwich. There is no doubt that Sandwich did produce quantities of Lacy glass. The detailed studies made by Lura Woodside Watkins, Dr Charles Green and Ruth Webb Lee of the fragments excavated at Sandwich by Francis L. Wynn identified a large number of patterns and articles. However, it is known that several contemporary Mid-West factories produced similar glass. Considering the acknowledged high quality of their products in other types it hardly seems logical to infer that their pressed glass output was inferior to Sandwich production in this field. I have found 1837 advertisements of Bakewell & Co., Curling, Robertson & Co., and Parke-Campbell & Hanna of Pittsburgh all listing pressed glass, but with no clue as to its designs. The choice Sandwich oval dish, catalogue number 266, and the rare Mid-Western steamboat plate catalogue number 267, are fine examples of the wares from the two sections.

Of almost equal importance in American glass design are the fine lamps, candlesticks, and vases. While vase forms have been made for centuries, few lamps with closed fonts fitted with wick burners, and comparatively few candlesticks were made of glass before the advent of the pressing machine. At first, the fonts of lamps and bowls of vases were hand-blown or blown in a mold and then attached to a pressed standard. Also candle sockets were sometimes blown. Three examples of these types are the pair of lamps, catalogue number 292, the vase catalogue number 297, and the candlestick, catalogue number 36. Also, the early pressed lighting devices and vases were not made in one section but of two or more parts made separately and joined by a thin wafer of glass. This method, which made possible an almost unlimited variety of combinations of standards (bases) and tops and also of contrasting colors, was both economical and ingenious. As in the case of Lacy glass, undoubtedly all factories equipped to manufacture pressed glass on a large scale made lamps, candlesticks and vases. We know that the New England Glass Company and the Boston and Sandwich Glass Company were important producers in this field, and even used some of the same designs. Some of the New England Glass Company lamps can be identified by the total absence of mold marks on the plain upper portion of their fonts. Lura Woodside Watkins in her researches

found that Joseph Magoun, foreman of the pressing department at East Cambridge, obtained a patent in 1847 which made possible the pressing of fonts without mold marks. The patent ran for fourteen years.* Consequently the lamps with this important feature can safely be attributed to the New England Glass Company.

* * * * *

In the Gaston Collection designs to be found in some of the important American Glass categories are so widely represented and the groups are so rich in fine examples that an approach to adequate presentation has necessitated an unusually large number of group photographs. The groups, it is hoped, provide an opportunity for studying the wide variations of design in pattern and shape. In fact, because illustrations are so valuable to students and collectors, we have tried to increase the numerical representation of the choice pieces in all categories through the use of more group photographs than has been customary.

* See *Antiques*, December 1935.

HELEN MCKEARIN

ORDER OF SALE

FIRST SESSION

FRIDAY AFTERNOON, MARCH TWENTY-NINTH

Sandwich Lacy Glass, Lamps and Candlesticks	
Vases and Other Pressed Glass	1- 63
Blown Three-Mold Glass	64-127
Hand-Blown and Pattern-Molded Glass	128-240

SECOND AND LAST SESSION

SATURDAY AFTERNOON, MARCH THIRTIETH

Sandwich Lacy Glass, Lamps and Candlesticks	
Vases and Other Pressed Glass	241-308
Blown Three-Mold Glass	309-383
Hand-Blown and Pattern-Molded Glass	384-482

FIRST SESSION

Friday, March 29, 1940, at 2 p. m.

CATALOGUE NUMBERS 1 TO 240 INCLUSIVE

SANDWICH LACY GLASS, LAMPS AND CANDLESTICKS VASES AND OTHER PRESSED GLASS

*The Lee work referred to in this catalogue is Ruth Webb Lee's
Sandwich Glass, 1939.*

*References to the Encyclopaedia Britannica are to the
Fourteenth Edition, Volume 10, 1932.*

1. THREE SMALL PANELED WHISKEY GLASSES

3 - [A]. Brilliant peacock blue. [B]. Pair of clear glass. Chip on rim of one.

2. THREE PITTSBURGH SAPPHIRE BLUE PANELED TUMBLERS

15 - Roman arches springing from spandrels formed by Gothic arches.

Height about 3 3/8 inches

3. TWO HEXAGONAL PANELED TUMBLERS

8 - Circular at the top. [A]. Deep cobalt blue. [B]. Opalescent glass with clear rim. Rare example of the tumblers produced by A. J. Beatty & Sons, Steubenville, Ohio.

Heights about 3 1/2 inches

4. TWO RARE COLORED PANELED TUMBLERS

✓✓ - [A]. Smoky amethyst; octagonal, pressed in design of Gothic panels. [B]. Rich amethyst glass; pressed in design of six large hearts rising from spandrels formed by six Gothic arches.

Heights 3 1/8 and 3 1/2 inches

5. TWO BRILLIANT AMBER PANELED TUMBLERS

4 - [A]. *Height 3 1/2 inches.* [B]. Made at Steubenville. *Height 3 inches*

6. PAIR SOUTH JERSEY HEXAGONAL TUMBLERS

4 - Of bluish aquamarine glass in the Roman paneled design. Small chip at base of one.

Height about 4 inches

7. RARE CANARY LARGE WINE GLASS

✓ - Tapered paneled bowl, paneled baluster stem and flat circular foot. Probably Sandwich.

8. SET OF FOUR VASELINE SALTS

6 Circular fluted form; individual size.

9. BRILLIANT CANARY GLASS HEXAGONAL SALT

7 10 Bowl ornamented by large dots, wide flaring scalloped rim and flaring foot. Together with a small New England Glass Co. canary glass twelve-sided fluted box and cover.

10. PAIR CLEAR GLASS SANDWICH SALTS

4 In the petal and loop design; one of the most attractive and popular 'pattern' glass designs.

11. TWO SANDWICH CLEAR GLASS SALTS

8 In a delicate Baroque pattern found on both pressed and molded glass. [A]. Pressed; circular bowl with a narrow flat rim and resting on a ribbed circular foot. [B]. Blown in the mold, like A in shape but with flaring ribbed rim.

12. TWO RARE LACY SANDWICH SALTS OF CLEAR GLASS

8 [A]. Oblong, scrolled ends and base, basket of flowers on stippled background on long sides. [B]. Oblong, with curved ends, diamond star on stippled ground on long sides. Slight chips. Rare.

Note: The brittleness of the metal and the method of manufacture made it difficult to produce lacy glass in proof condition. Also, it must be remembered that it was a popular type of tableware consequently subject to nearly daily use. Because of these factors comparatively few pieces are found without slight edge chips and nicks. However, in the eyes of most collectors, the desirability of the fine lacy glass is not appreciably lessened by such minor imperfections.

[A]. Design illustrated in Lee, pl. 69, at upper right.

[B]. Design illustrated in Lee, pl. 70, middle row, at right.

13. PAIR EARLY NEW ENGLAND GLASS CO. SALTS

6 Clear flint glass, rectangular form with basket of flowers on long sides, wild rose on ends; twelve-pointed star impressed in base.

14. TWO TYPES OF NEW ENGLAND GLASS CO. MARKED SALTS

6 Of clear glass, marked on bottom *N. E. Glass Co. Boston.* One with plain top band, the other with chain and dots.

Design illustrated in Lee, pl. 63, at lower left.

15. TWO FINE COLORED SALTS

20 [A]. Brilliant sapphire blue; hexagonal urn-shaped bowl, circular foot. [B]. Dark amethyst glass, hexagonal form with scalloped rim and spreading foot. Slight chips on each.

16. RARE PAIR SANDWICH EAGLE SALTS

Clear pressed glass; scrolled corners formed by eagles holding a rope from which depends a shield.

3 ✓ -

Design illustrated in Lee, pl. 69, middle row, at right.

17. PAIR SAPPHIRE BLUE GLASS SALTS

Shallow stepped rectangular bowl with serrated edge, waffle base.

8 -

18. PAIR RICH AMETHYST GLASS SALTS

Like preceding pair in design.

1 ✓ -

19. TWO CHOICE COLORED SANDWICH SALTS

[A]. Light green glass; rectangular footed type with Ionic pilaster corners and strawberry diamonds on sides. Early type and, except for a scalloped drape across the top, like the salt illustrated in Lee, pl. 67, at upper right. [B]. Fiery opalescent oval salt with deeply scalloped edge, pressed in a Horn o' Plenty and scroll design. Design illustrated in Lee, pl. 68, centre of bottom row.

✓ ✓ -

20. TWO RARE EMERALD GREEN SANDWICH SALTS

2 ✓ -

[A]. Oblong bowl with a scrolled edge, and resting on a flaring base; conventional design on a stippled background. [B]. Oblong with scrolled ends and feet; plain edge.

[A]. Design illustrated in Lee, pl. 70, middle of upper row.

[B]. Design illustrated in Lee, pl. 66, at lower left.

10 -

21. TWO FINE SANDWICH LACY GLASS SALTS

[A]. Gray blue; sleigh shape, with scroll and leaf design on a stippled background. Large chip in base. [B]. Sapphire blue, rectangular footed shape, conventionalized scrolls on stippled background; fourteen-pointed star in base.

[A]. Design illustrated in Lee, pl. 70, at upper right.

[B]. Design illustrated in Lee, pl. 70, at upper left.

3 ✓ -

22. RARE SANDWICH LAFAYETTE BOAT SALT

In brilliant peacock blue; inscribed *Lafayet* in a semicircle above a star over the paddle wheel; 'B & S Glass Co.' on the stern; *Sandwich* on the inside of the bowl and underside of the bottom. Slight chips on base.

Illustrated in the Encyclopaedia Britannica, pl. 16.

23. FIVE SANDWICH GLASS CUP PLATES

10 One of brilliant sapphire blue, heart design with twelve stippled hearts in border. Chip. Four of clear glass: (1) Henry Clay, single star; (2) Cadmus; (3) Log Cabin and cider barrel with floral border; (4) Bunker Hill. Crack in rim.

24. PAIR RARE SANDWICH LACY GLASS DISHES

12 Hexagonal scalloped shape, star medallion in the centre. Slightly chipped edge. Except for plain edge, instead of stippled, like design illustrated in Lee, pl. 78, at lower left. *Diameter 6 1/8 inches*

25. SET OF FIVE CHOICE SANDWICH LACY GLASS PLATES

30 Pressed in the attractive peacock-eye design with an elaborate quatrefoil motif in the centre. Slight chip on one. *Diameter 6 inches*

Design illustrated in Lee, pl. 100, at lower right.

26. TWO RARE COLORED SANDWICH LACY GLASS SAUCE DISHES

36 In the crossed swords design. One in brilliant peacock blue; the other, in an unusual shade of light gray blue. Except for the plain serrated edge, these dishes are like the one illustrated in Lee, pl. 76, at upper left.

30-27. BRILLIANT SAPPHIRE BLUE SANDWICH LACY DISH

In the tulip and acanthus-leaf design, one of the finest of the Sandwich conventional designs. *Diameter 6 1/4 inches*

Design illustrated in Lee, pl. 122, at top.

40-28. PAIR LIGHT SAPPHIRE BLUE LACY GLASS DISHES

In an unusual pattern having shells, flowers and circles alternating in the border. Possibly a Pittsburgh product. Slight chips on edge. *Diameter 5 7/8 inches*

Design illustrated in Lee, pl. 101, at lower right.

29. TWO BRILLIANT CANARY GLASS TOILET BOTTLES

20 Hexagonal in shape with alternate panels of bull's-eye above star-in-circle and of loop enclosing five-pointed motif. Hexagonal stoppers, chipped slightly. *Heights overall 6 1/2 and 6 1/4 inches*

[See illustration of one on page 7]

30. BRILLIANT CANARY GLASS COMPOTE IN PETAL AND LOOP PATTERN

10 Shallow circular bowl attached by hexagonal knob to flaring loop base, like those of the petal and loop candlesticks. Crack in side of bowl. Together with one of brilliant clear glass. *Height about 6 inches; diameter of bowl 8 3/4 inches*



[31]

[44]

[31]

TOP ROW: NUMBERS 34-47-35

31. PAIR LIGHT PEACOCK BLUE DOLPHIN COMPOTES

With opalescent rims. Shell bowl supported by a small dolphin resting on a ringed circular dome foot. Type attributed to the McKee Bros., Pittsburgh, in the 1860s.

[See illustration]

32. RARE BRILLIANT DEEP BLUE GLASS SUGAR BOWL

Small octagonal bowl with scalloped upright rim, and supported by ribbed stem rising from three circular steps on a square base with protruding round corners. Type of pressed glass base usually used for lamps and candlesticks. Possibly a New England Glass Co. product. Usual slight chips on base.

33. FINE TALL DARK SAPPHIRE BLUE SUGAR BOWL AND COVER

✓ ✓ Octagonal bowl with flaring scalloped rim, like that of preceding bowl, knopped stem and flaring circular foot. Stepped domed cover with hexagonal finial.
Height overall 8 1/4 inches

34. RARE OPALESCENT SUGAR BOWL AND COVER

✓ ✓ One of the finest conventional designs used by the Boston-Sandwich Glass Company. Chip in finial.

[See illustration]

35. SANDWICH LACY GLASS SUGAR BOWL AND COVER

✓ ✓ Brilliant light blue glass of rare shade; pressed in the Gothic design. Small chips on edge of cover.

[See illustration]

36. RARE EARLY CANDLESTICK OF CLEAR GLASS

6 Long hand-blown cylindrical socket with narrow flange attached by spool ring to a slender knopped stem, and by merese to pressed glass base similar to that of the sugar bowl, catalogue number 32. Slight chips on edge.
Height 8 inches

37. SET OF FOUR CLEAR GLASS CANDLESTICKS

44- In the popular Sandwich petal and loop design.

38. CLEAR GLASS DOLPHIN CANDLESTICK OF RARE TYPE

40- Large dolphin resting on a wide square base with a narrow step, and supporting an hexagonal socket decorated with small dolphins and shells in low relief.
Height 10 1/2 inches

39. FINE PAIR CANARY DOLPHIN CANDLESTICKS

40- Type attributed to McKee Bros., Pittsburgh. Chip on one corner of base.
Height 6 3/4 inches

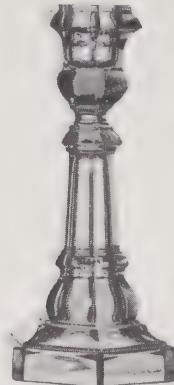
[See illustration]

40- 40. TWO RARE SANDWICH CANDLESTICKS

14- [A]. Vaseline glass; petal socket, double octagonal stem and sloping circular foot, an unusual combination. *Height 6 1/2 inches*. Type illustrated in Lee, pl. 169, at left. [B]. Dark yellow green glass of rare and unusual shade.
Height 7 inches

[See illustration of B]

Illustration of numbers 34 and 35 appears on preceding page.



[39]

[29]

[39]

TOP ROW: NUMBERS 41-40-41

41. PAIR BRILLIANT DEEP SEA GREEN GLASS CANDLESTICKS

In a beautiful clear shade. Rare. Designed and made by the New England Glass Co.

Height 7 inches

Note: These candlesticks were made in one piece whereas most candlesticks, in particular all early types, were made in two or more parts joined by a wafer of glass.

[See illustration]

42. TWO UNUSUAL CANARY GLASS CANDLESTICKS

[A]. Press in the same New England Glass Co. design as the preceding pair. *Height 8 1/4 inches.* [B]. Rare size of the columnar type with hexagonal base.

Height 10 3/4 inches

20-

[B]. Design illustrated in Lee, pl. 172, at right.

43. PAIR TRANSLUCENT LIGHT BLUE SANDWICH CANDLESTICKS

In scarce and unusual shade, in the petal and loop pattern.

60-

44. RARE OPALESCENT PEACOCK BLUE CANDLESTICK

Hexagonal socket and standard on loop-patterned base.

Height 6 3/4 inches

14-

[See illustration]

45. PAIR CANARY GLASS CANDLESTICKS

Hexagonal socket, shaft resting on spreading hexagonal foot. Two small chips on base of one.

Height 7 1/2 inches

20-

Note: The candle sockets and upper shafts of these pieces and the preceding were made in the same mold and put on different bases. One advantage of using two or more parts to form candlesticks, lamps and vases was the increase in the number of designs without increased cost of production.

[See illustration]

46. PAIR LIGHT SAPPHIRE BLUE CANDLESTICKS

Exceptionally fine color; hexagonal columnar type. Small chip on base of one.

Height 9 inches

35-

[See illustration]

47. PAIR SMALL OPALESCENT GLASS VASES

Appearing almost opaque until held to the light. Very unusual in design and size.

[See illustration of one]

35-

Illustration of numbers 44 and 47 appears on page 5; of numbers 45 and 46, facing page 12.



[48]

[49]

[48]

48. MAGNIFICENT PAIR LIGHT VASELINE GLASS VASES

Long slender hexagonal bowl with flaring gauffered rim, and paneled with 'printie' squares; flaring hexagonal base. *Height 11 1/2 inches*

[See illustration]

45-

49. GRACEFUL LIGHT SAPPHIRE BLUE VASE

Slender loop-patterned bowl supported by a 'pestle' stem on a square foot. One of the loveliest of the Sandwich designs in vases. *Height 11 1/4 inches*

[See illustration]



[51]

[50]

[51]

TOP ROW: NUMBERS 52-56-55-52

50. RARE CLEAR LIGHT BLUE CELERY VASE

Graceful paneled bowl supported by hexagonal spool stem resting on flat circular foot.

Height 9 $\frac{1}{4}$ inches

[See illustration]

2750

51. PAIR SANDWICH LIGHT PEACOCK BLUE GLASS VASES

Exceptionally graceful in form and rare in color. *Height 9 3/4 inches*

80- [See illustration]

52. PAIR SANDWICH AMETHYST GLASS VASES

In a beautiful shade of clear amethyst, next to emerald green, about the rarest color in which these vases are found. *Height 7 1/4 inches*

80- [See illustration]

53. TWO SANDWICH CLEAR GLASS LAMPS

14- [A]. Inverted pear-shape font in a pattern of graduated diamonds, blown in the full size three-piece mold; pressed hexagonal stem and circular foot like that of the candlestick, catalogue number 40 [A]. Fitted with the original camphene burner. *Height 6 1/4 inches*. [B]. Early whale-oil lamp with graceful ovoid font pattern-molded in a design of fluting and tapering sharply to solid ribbed knob, pressed stepped stem resting on a square scalloped foot and fluted on the inside which gives great brilliance to the glass. Cork and tin two-wick burner. *Height 8 1/8 inches*

54. TWO SMALL RARE COLORED WHALE-OIL LAMPS

16- Of unusual purple blue color. [A]. Font molded in a pattern of alternate pillars and fillets, and supported by a pressed hexagonal stem spreading to three circular steps on a large square foot with protruding round corners. *Height 6 1/4 inches*. [B]. Loop-paneled font on base like that of [A]. Chip on base. *Height 6 inches*

55. UNUSUAL LAMP OF BRILLIANT SHADED GREEN GLASS

22- Font molded in a pattern similar to that of the vase, catalogue number 48; high sloping hollow square base. *Height 7 3/4 inches*

[See illustration]

56. DEEP AMETHYST GLASS GRACEFUL LAMP

30- Slender loop-patterned bowl attached by three rings to an octagonal pestle stem resting on a square base. Rare small size. *Height 8 1/2 inches*

[See illustration]

57. TWO LIGHT CANARY GLASS FLUID LAMPS

[A]. Small cylindrical hexagonal font, long pestle stem, square base. Crack in base. *Height 9 1/2 inches.* [B]. Hexagonal waisted font with loop motif on sides, slender hexagonal stem and spreading foot. Unusual in design.

40-

[See illustration]

58. PAIR CLEAR SAPPHIRE BLUE NEW ENGLAND GLASS COMPANY
FLUID LAMPS

45- Tapering paneled bowl attached by a ring to hexagonal stem resting on a square base. Chip at top of the stem of one. *Height 10 1/4 inches*

[See illustration]

59. RARE PURPLE GLASS FLUID LAMP

32 50 Very unusual in design and exceedingly rare in color. Tiny chip at top of shaft. *Height 9 1/2 inches*

[See illustration]

60. CLEAR SAPPHIRE BLUE FLUID LAMPS

15- Tapering loop-patterned bowl, hexagonal columnar shaft and base. It is interesting to note that the bowls are like that of the small amethyst lamp, catalogue number 56, and the bases are from the same mold as the lower part of the blue candlesticks, catalogue number 46.

61. SMALL VASELINE WHALE-OIL LAMP

Rare in size and design.

Height 6 7/8 inches

10

[See illustration]



[46]

[57]

[61]

[57]

[46]

TOP ROW: NUMBERS 58-45-59-45-58

REPRESENTATIVE GROUP OF FINE PRESSED LIGHTING DEVICES

Including a Lamp in a Rare Shade of Purple and a Pair of Clear Sapphire Blue Lamps from the New England Glass Company



[63]

[62]

[63]

62. LARGE CANARY GLASS LAMP

Unusually heavy, the font bearing the same design as that of the preceding lamp but combined with a different base. *Height 10 inches*

[See illustration]

63. SUPERB PAIR SANDWICH CANARY GLASS LAMPS

65- With the original whale-oil burners. Fine specimen in an uncommon design.

[See illustration]

BLOWN THREE-MOLD GLASS

64. TWO COVENTRY BLOWN THREE-MOLD GLASS INKWELLS

✓ - [A]. Olive amber bottle glass; drum shape, in pattern of a band of diamond diapering above a narrow one of vertical ribbing. Plain base. *Height 1 1/2 inches.* [B]. In pattern of a band of diamond diapering between bands of vertical ribbing, concentric ring base.

Diameter about 2 7/8 inches; height about 1 3/4 inches

65. PAIR KEENE OLIVE AMBER BOTTLE GLASS INKWELLS

✓ - Drum shape, blown in a full size three-piece mold in a geometric pattern having a large diamond frame enclosing four small diamonds on a diamond-diapered field.

Note: The framed diamond motif is reminiscent of a very rare pattern-molded motif of Stiegel's era and found on only a few pieces such as the blue salt, catalogue number 461, illustrated on page 106.

66. PAIR EARLY BLOWN THREE-MOLD SAUCE DISHES

✓ - Of clear flint glass ornamented with a band of vertical ribbing. Rare pattern.

Height 1 1/4 inches; diameter of top 5 1/4 inches; base about 2 inches

Note: Blown Three-Mold dishes are akin to pattern-molded and blown glass in that, while the pattern was obtained from a full-size mold, the article was formed freehand.

67. PAIR BRILLIANT CLEAR FLINT GLASS SAUCE DISHES

✓ - In a geometric design of ribbings and diamond diaperings, circle of diamond indentations on base.

Height about 1 3/8 inches; top diameter 5 inches; base 2 inches

68. CLEAR FLINT GLASS BLOWN THREE-MOLD DISH

✓ - Blown in the same pattern as the preceding pair but with rayed base. Rare size.

Height 1 1/4 to 1 3/8 inches; top diameter 6 3/8 inches; base 2 1/8 inches

69. TWO FINE BLOWN THREE-MOLD LARGE DISHES

✓ - Of brilliant clear flint glass. [A]. Blown in the attractive geometric pattern having a band of a sunburst-in-square. *Height about 1 1/4 inches; diameter 6 inches.* [B]. Blown in a pattern of diamond diapering above one of vertical ribbing.

Height 1 3/8 inches

70. TWO CLEAR FLINT GLASS TUMBLERS

✓ - Blown in different molds but in the same pattern of a band of diamond diapering between bands of vertical ribbing; straight sided cylindrical shape. Unusual size. *Height about 3½ inches*

71. RARE PAIR CLEAR FLINT GLASS TUMBLERS

30 - Barrel shape; molded in the same pattern as preceding tumblers. Fewer of the barrel-shaped tumblers seem to have survived the hazards of time than either the straight-sided cylindrical type or that with straight spreading sides. *Height 3 inches*

72. CHOICE SET OF EIGHT SMALL GLASSES

42 ✓ - Blown in a full size three-piece mold in a pattern of diagonal ribbing between bands of vertical ribbing. Three have small chips on rim. *Heights about 3 inches*

Pattern illustrated in Lee, pl. 33, at lower left.

73. BLOWN THREE-MOLD SALT SHAKER AND MUSTARD POT

✓ ✓ - Of clear flint glass. [A]. Mustard pot of slender barrel shape molded in the same pattern as the preceding glasses. [B]. Rare shaker in an elaborate geometric pattern.

74. SANDWICH CLEAR FLINT GLASS VINEGAR AND CRUET BOTTLES

8 - Blown Three-Mold in a geometric pattern having the sunburst with radii to focus. Vinegar cruets having a lip are rarely found in these small bottles.

[See illustration of vinegar bottle]

75. RARE SANDWICH MUSTARD POT AND SALT SHAKER

✓ - Of clear flint glass; nonagonal form; mustard pots are extremely rare in this pattern which seems to have been used only for caster sets.

[See illustration of mustard pot]

76. BLOWN THREE-MOLD CASTER SET IN A SHEFFIELD PLATE HOLDER

✓ - Three cruet bottles, one very small; salt and pepper shakers and mustard pot. Complete sets are very scarce.

[See illustration]

77. PAIR QUART BLOWN THREE-MOLD DECANTERS

✓ - Clear flint glass in the geometric pattern of diamond diapering between bands of vertical ribbing; neck ornamented by applied collars, each of two serrated rings. Chip on flange of one.



[83]

[82]

[82]

[83]

TOP ROW: NUMBERS 79-75-76-74-79

CENTRE: NUMBERS 85-78-84

78. SANDWICH BLOWN THREE-MOLD PINT DECANTER

21- Clear flint glass, one of the few types having the foot formed in the mold. Scarce chain and gadroon pattern in the Baroque category.

[See illustration]

79. PAIR 'SHELL' BLOWN THREE-MOLD PINT DECANTERS

Brilliant clear flint glass. Scarce size in this Baroque pattern.

✓ 8

[See illustration]

80. KEENE BLOWN THREE-MOLD PINT DECANTER

Clear flint glass with slight greenish tinge; geometric pattern with bull's-eye sunburst; neck ornamented by three applied collars, each of two serrated rings. Blown in the same mold as the bottle glass decanters, catalogue number 113. For pattern see pitcher, catalogue number 363, Second Session, illustrated on page 84.

✓ 15 ✓

Note: Keene, N. H. was the site of two prosperous glass houses: one, the "North Works", operated from 1814 to 1855 for the manufacture of cylinder glass and bottles; the other, built on Marlboro Street by men who had withdrawn from the "North Works", was sold to Justus Perry in 1817. Until 1850 Perry and his associates produced a wide variety of whiskey flasks, ink bottles and similar containers, and *Blown Three-Mold glass*.

For many years, because of the fact that clear flint pieces were blown in the identical mold used at Keene for bottle glass decanters, plus the fact that Perry's Marlboro Street Factory advertised flint glass, the writer has believed that Keene produced clear flint Blown Three-Mold articles. Recent studies of Harry Hall White have proved that clear flint glass was made at this factory.

81. PAIR SANDWICH BLOWN THREE-MOLD QUART DECANTERS

30 ✓ Of brilliant clear flint glass molded in the arch and fern pattern with snake medallion. Fitted with Blown Three-Mold mushroom stoppers which, it is believed, were designed for these decanters. See illustration of catalogue number 324, facing page 70, Second Session.

82. PAIR CLEAR FLINT GLASS QUART DECANTERS

20 ✓ Blown in the heart and chain pattern, one of the most attractive Baroque designs. Rare. Slight nicks on the flange. Stoppers not original.

[See illustration]

83. RARE PAIR BLOWN THREE-MOLD DECANTERS

✓ 1 ✓ Of clear flint glass molded in one of the rarest of the arch patterns.

[See illustration]

Illustration of numbers 79, 82 and 83 appears on preceding page.

84. SANDWICH BRILLIANT CLEAR FLINT GLASS WATER PITCHER

Beautifully proportioned and blown in a quart decanter mold in one of the earliest geometric patterns.

Height about 6 7/8 inches

Note: The majority of Blown Three-Mold pitchers were patterned in decanter molds. The rims and lips were formed by hand in the open after the glass had been taken from the mold.

[See illustration]

85. RARE BLOWN THREE-MOLD WATER PITCHER

Of exceptionally fine clear flint metal; molded in the pattern of diamond diapering between bands of vertical fluting. The finely ribbed handle is an unusual feature to find on pitchers of this type.

[See illustration]

86. BRILLIANT CLEAR FLINT GLASS CREAMER

Blown in a four-piece mold in a simple Baroque pattern; globular body, short narrow neck with a very wide rim and arched lip; straight-sided circular foot formed in mold; hollow blown handle.

Note: Tradition attributes these pitchers to a factory in Frederick County, Maryland. While there is no more reliable evidence to support the attribution, it is a fact that most of the pitchers which have been traced to their source have emanated from that section of the country.

Collection of Louis G. Myers

87. PAIR CHOICE CLEAR FLINT GLASS CREAMERS

Blown in a full size three-piece mold in a geometric pattern, having two bands of diagonal ribbing below a band of alternate blocks of diamond diapering and sunburst with equilateral diamond centre, and a band of diagonal ribbing at the top. One has a plain solid semi-ear-shaped handle; the other, an unusual finely ribbed handle, the tip of which is missing.

Pattern illustrated in Lee, pl. 37, second from right.

88. SANDWICH MINIATURE CLEAR FLINT GLASS CREAMER

Blown in geometric pattern having sunburst with radii to small sunken dot at focus. Probably one of the first patterns made at Sandwich. Blown in the mold for the toy decanter, catalogue number 337, illustrated on page 75.

Illustration of numbers 84 and 85 appears on page 17.

89. SANDWICH CLEAR FLINT GLASS RIBBED TOILET BOTTLE

✓ Of the type having two molded collar-ribs on neck and base rayed to sunken centre.

90. TWO SANDWICH VERTICALLY RIBBED TOILET BOTTLES

✓ Similar in design to previous bottle but smaller type; top of flange ground and unpolished as is usually the case with bottles blown in this particular mold. One is of clear grayish blue flint glass; the other of purplish blue. Chip on flange of one.

35 91. TWO BRILLIANT SAPPHIRE BLUE TOILET BOTTLES

Similar in design to previous bottle but smaller type; top of flange ground and unpolished as is usually the case with bottles blown in this particular mold. One is of clear grayish blue flint glass; the other of purplish blue. Chip on flange of one.

[See illustration]

10- 92. VERY BRILLIANT CLEAR FLINT GLASS SALT

Circular bowl tapering to short drawn stem and wide heavy circular foot; molded in a pattern of diamond diapering between bands of vertical ribbing.

Height 2 3/8 inches

Note: This salt was blown in the same mold as the quarter-pint decanter, catalogue number 329. Footed salt cellars such as this one were shaped freehand after the pattern was obtained by blowing the metal in the molds for small tumblers or bottles. For this reason they have the individual quality one associates with hand-blown and some pattern-molded glass.

31- 93. SANDWICH BRILLIANT PURPLE BLUE SALT

Blown in a geometric pattern of a band of herring-bone ribbing below one of alternate blocks of diamond diapering and sunburst-in-square. In the process of forming the stem and foot the ribbing was drawn out into a chevron.

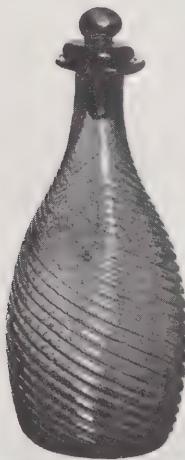
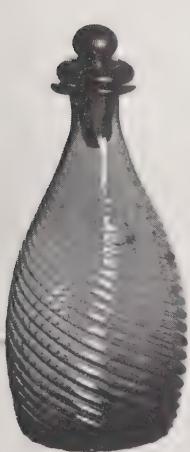
Height 2 inches

[See illustration]

16- 94. TWO CLEAR FLINT BLOWN THREE-MOLD GLASS 'BEAVER' HATS

[A]. Slender tapering crown; wide band of vertical ribbing, one of alternate sunburst with radii to focus and blocks of diamond diapering, and one of vertical ribbing showing faintly on the folded brim. [B]. Broad slightly tapering crown; two bands of diagonal ribbing, one of alternate sunburst with radii to focus and blocks of diamond diapering, one of diagonal ribbing falling on the folded brim.

[B]. Pattern illustrated in Lee, pl. 31, at centre of bottom row.



[91]

[93]

[91]

TOP ROW: NUMBERS 96-95-96

95. RARE DEEP PURPLE BLUE FLINT GLASS 'BEAVER' HAT

25 - Blown in the same pattern as hat, catalogue number 94 [A]. Unusually heavy glass.

[See illustration]

96. SANDWICH CREAMER AND HALF-PINT DECANTER

44 - Of brilliant purple blue flint glass; the two pieces were blown in the same mold and have the concentric ring base. Chip in rim of pitcher.

[See illustration]

97. PAIR BLOWN THREE-MOLD DISHES

20 - Exceptionally brilliant clear flint glass in a pattern of diamond diapering between bands of vertical ribbing; ring of eleven dots in base, rare type of base decoration. *Height about 1 inch; diameter 5 7/8 inches*

98. TWO RARE CLEAR FLINT GLASS SHALLOW BOWLS

20 - [A]. Band of diamond diapering below vertical ribbing. Very rare pattern. *Height about 1 3/8 inches; diameter of top 4 inches.* [B]. Band of wide spaced diamonds between vertical fluting; circle of ten disks on base. Extremely rare article in this pattern variation which is believed to be of Mid-Western origin. *Height 1 5/8 inches; diameter at top 5 3/8 inches*

99. PAIR FINE BLOWN THREE-MOLD DISHES

20 - Of exceptionally sheer clear flint metal molded in a geometric pattern of ribbings and diamond diapering; seldom found on dishes.

Heights 1 1/2 and 1 3/4 inches; diameters 6 1/2 inches

100. CHOICE PAIR BRILLIANT CLEAR FLINT SHALLOW BOWLS

✓ - Molded in one of the most attractive geometric patterns having the sunburst with equilateral diamond centre like the tumbler, catalogue number 105, illustrated facing page 24.

Height about 1 3/8 inches; diameter about 6 inches

101. RARE BLOWN THREE-MOLD LARGE SALT

17 - Of clear silvery flint glass; circular shape, sides tapering at top towards mouth and at bottom to small base. Molded in the same pattern as preceding dishes.

Height 1 5/8 inches; diameter at mouth 2 7/8 inches; bottom 1 5/8 inches

102. RARE BLOWN THREE-MOLD SHALLOW BOWL

✓ - Clear flint glass of liquid brilliance molded in a geometric pattern having the Keene waffle sunburst. *Height 1 5/8 inches; diameter 6 inches*

35 - 103. PAIR CLEAR FLINT GLASS TALL FLIPS

In the pattern of diamond diapering between bands of vertical ribbings and having two horizontals between the top bands instead of the usual one. Straight slightly spreading side.

Heights 5 5/8 and 5 7/8 inches; top diameters 4 1/4 and 4 1/2 inches

104. BLOWN THREE-MOLD CLEAR FLINT GLASS TUMBLER

✓ - Of silvery clear flint glass; slender barrel shape in pattern like preceding pair. Scarce size. *Height 3 1/2 inches*

105. CHOICE BLOWN THREE-MOLD TUMBLER

Clear flint glass; slender barrel shape blown in the attractive geometric pattern having the sunburst with equilateral diamond centre. Small chip in rim.

Height 3½ inches

[See illustration]

106. RARE CLEAR FLINT GLASS TUMBLER

Blown in a four-section mold in a simple Baroque pattern.

Height 3½ inches

[See illustration]

107. TWO BLOWN THREE-MOLD FLIPS

Of brilliant clear flint glass blown in a geometric pattern of ribbings and diamond diapering.

*Height of one 5¾ inches; top diameter about 4½ inches;
height of other 6 inches; top diameter 4½ inches*

Pattern illustrated in Lee, pl. 35, at left.

108. CHOICE CLEAR FLINT GLASS TUMBLER

Of brilliant clear flint glass. Rare size.

Height 3¾ inches

Note: Drinking glasses of tumbler size are rarer than tall flip sizes, probably because they were used more commonly.

[See illustration]

109. EXCEEDINGLY RARE CLEAR FLINT GLASS TUMBLER

Blown in one of the most attractive of the geometric patterns and one in which only a few tumblers have been found. Small chip on inside of rim.

Height 3¾ inches

[See illustration]

110. PINT DECANTER OF HEAVY CLEAR FLINT GLASS

Blown in an unusual geometric pattern and having three triple ring collars on the neck; possibly an example of the rare Irish Blown Three-Mold glass. Pressed stopper.

111. PAIR PINT BLOWN THREE-MOLD DECANTERS

Of exceptionally brilliant clear flint glass molded in a pattern of diamond diapering between bands of vertical ribbing; neck ornamented by three applied collars, each of two serrated rings; Blown Three-Mold stoppers.

Illustration of numbers 105, 106, 108 and 109 appears facing page 24.

112. PAIR RARE HALF-PINT CLEAR FLINT GLASS DECANTERS

45- Molded in the same design as preceding pair; two collars, each of two serrated rings; pressed wheel stoppers.

113. PAIR KEENE BLOWN THREE-MOLD PINT DECANTERS

24- Brilliant olive amber bottle glass blown in a geometric pattern with the bull's-eye sunburst motif; sheared mouth. Bubble fracture at base of one.

See note to catalogue number 80.

114. PAIR SANDWICH BLOWN THREE-MOLD QUART DECANTERS

30- Clear flint glass blown in the most elaborate of the geometric patterns. Blown Three-Mold stoppers.

[See illustration]

115. RARE SANDWICH CLEAR FLINT GLASS DECANTER

24- Blown in a four-piece mold in one of the most elaborate of the Baroque designs; unusually wide heavy folded flange. Blown Three-Mold stopper.

[See illustration]

116. TWO CHOICE BLOWN THREE-MOLD DECANTERS

24- Of clear flint glass. Blown-Three Mold stoppers. [A]. Gin. [B]. Brandy.

[See illustration]

117. PAIR CLEAR FLINT GLASS DECANTERS

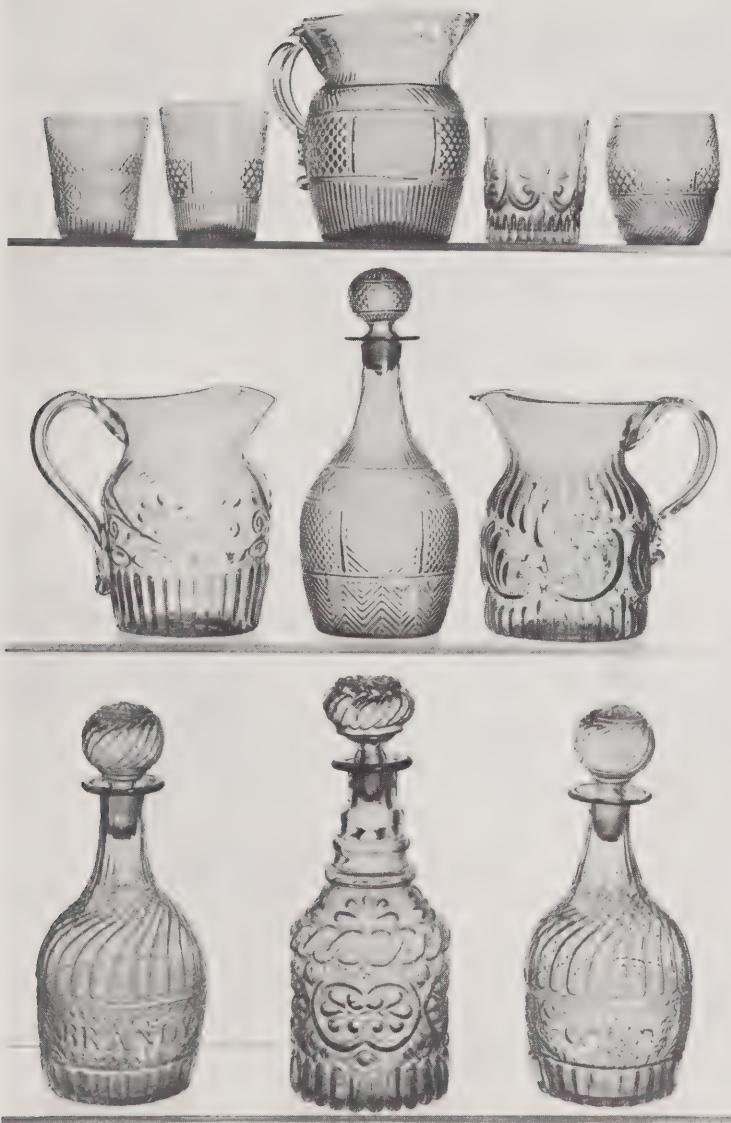
32- Tapering cylindrical shape with wide flange; the rarest form in Blown Three-Mold decanters. Molded in fine geometric sunburst pattern like catalogue number 375, Second Session, illustrated on page 84. Blown Three-Mold stoppers.

118. CHOICE HALF-PINT CLEAR FLINT GLASS DECANTER

22 10- In one of the most attractive Blown Three-Mold geometric patterns, like that of the tumbler, catalogue number 109, but with a band of vertical ribbing at top; pressed wheel stopper.

119. TWO SMALL CLEAR GLASS CREAMERS

10- [A]. Globular body with band of diamond diapering; plain neck with narrow rim and pinched lip; loop handle. [B]. Blown in a three-piece mold in French Baroque design; ovoid body, high arched lip, serrated circular foot; solid loop handle.



[116]

[115]

[116]

TOP ROW: NUMBERS 109-108-120-106-105

CENTRE: NUMBERS 123-114-122

A FINE GROUP OF BLOWN THREE-MOLD CLEAR FLINT GLASS PIECES
Illustrating Four Geometric Patterns with Sunburst Motifs and
Four of the Baroque Designs

120. CLEAR FLINT GLASS WATER PITCHER

Of brilliant fine metal. Blown in a full-size three-piece decanter mold. Solid handle with high medial rib. *Height 6 3/8 inches*

45

[See illustration]

120A. FINE BRILLIANT CLEAR FLINT GLASS CREAMER

Semi-barrel-shaped body, short neck with flaring rim and deep pinched lip; two lines give banded effect to rim; solid semi-ear-shaped handle with fine medial rib and crimped end. Blown in a variation of the sunburst pattern like that of tumbler, catalogue number 108, illustrated facing page 24.

121. BLOWN THREE-MOLD WATER PITCHER OF CLEAR FLINT GLASS

Long straight spreading sides; short shoulder sloping to short neck with unusually wide flaring rim and large lip; broad hollow fluted handle with long crimped end, type of handle rarely found on Blown Three-Mold pitchers. *Height about 5 3/4 inches*

122. CHOICE BLOWN THREE-MOLD PITCHER OF CLEAR FLINT GLASS

Molded in the shell pattern. An exceptionally fine example of these scarce pitchers.

37 10

[See illustration]

123. RARE BLOWN THREE-MOLD WATER PITCHER

Of brilliant clear flint glass in the heart and chain pattern; hollow blown loop handle; unusual in form.

45

Note: So far only quart and pint decanter molds have been listed in this Baroque pattern. This pitcher was blown in the same mold as the quart decanters, catalogue number 82. In forming the piece the pattern was slightly expanded in the top.

[See illustration]

124. INTERESTING LARGE STRAIGHT-SIDED FLIP

Of bubbly grayish glass; blown in a two-piece mold in an allover pattern of horizontal ribbing. Two small chips on inside of rim.

27 50

Height 6 1/2 inches

Note: According to family tradition this unusual flip was first owned by Steven Fay, landlord of the Catamount Tavern in Bennington, Vermont, in the late 1780s. It was handed down in his family and purchased from one of his descendants.

Illustration of numbers 120, 122 and 123 appears on preceding page.



[NUMBER 125]

RARE EXAMPLE OF MID-WESTERN BLOWN THREE-MOLD
Pattern and Mold Apparently Originated by Parks, Edmunds & Parks
of Kent, Ohio

110 125. RARE BLOWN THREE-MOLD BAR BOTTLE

Of light green aquamarine bottle glass, blown at Kent, Ohio, in the pattern of a band of vertical ribbing between bands of diamond diapering and a band of gadrooning at the top.

[See illustration]



[NUMBER 126]

126. BLOWN THREE-MOLD FLASK OF CLEAR FLINT GLASS

A rarity in Blown Three-Mold glass. Molded in a geometric pattern having a band of sunburst-in-square. Probably an individual piece, not a regular commercial product.

200-

[See illustration]

127. TWO TYROLEAN BLOWN THREE-MOLD FLASKS

Of clear flint glass; chestnut shape molded in a delicate Baroque pattern in low relief.

Heights 6 and 7½ inches

HAND-BLOWN AND PATTERN-MOLDED GLASS

128. RARE INKWELL OF DEEP SAPPHIRE BLUE GLASS

6 - Very heavy; molded in a straight-sided octagonal form, flat top with small circular mouth. Possibly a Pittsburgh piece.

Height 1 3/4 inches; diameter 3 1/4 inches

129. TWO CONNECTICUT GLASS INK BOTTLES

✓ - Attributed to the Pitkin glass factory. [A]. Olive amber bottle glass molded in octagonal cone shape. [B]. Olive green bottle glass molded; twelve-sided short body, rounded shoulder and long narrow cylindrical neck.

8 130. TWO CONNECTICUT SNUFF BOTTLES

Made by the Willington Glass Company, West Willington. [A]. Olive green glass, rectangular form with chamfered corners, a large *W* impressed in base. [B]. Brilliant olive green glass full of bubbles; square body, rounded shoulders and short neck.

9- 131. SMALL CONNECTICUT SAGE GREEN GLASS INKWELL

Squatty melon-shaped body, small mouth with wide flaring flange. A wire and chain fastens a cork to the bottle. Rare individual hand-blown piece.

4, 50 132. DEEP BOWL OF RICH SAGE GREEN BOTTLE GLASS

Full of tiny bubbles and skilfully formed. A rare example of individual hand-blown pieces from Connecticut bottle factories.

Height 3 1/2 inches; top diameter 7 1/8 inches

[See illustration]

133. NEW YORK STATE EMERALD GREEN GLASS VASE

✓ - Straight-sided cylindrical shape; blown at the Saratoga Congressville factory in a mold used for spring water bottles. Inscription on base: "Congress Spring Co. S.S.N.Y".

See note to catalogue number 134.

Illustration of number 132 appears on following page.



[NUMBERS 135, 134 AND (AT TOP) 132]

134. RICH DARK GREEN GLASS HAND-BLOWN GOBLET

65-
A rare and unusual specimen of the hand-blown pieces blown by workmen at the Saratoga Mountain Glass Factory. Chip on foot.

Height 4 3/4 inches

Illustrated in the Encyclopaedia Britannica, pl. 16.

Note: In 1844 Oscar Granger abandoned his factory at Vernon, New York and moved his employees to a new factory which he had built on Mt Pleasant, eight miles from Saratoga Village. He and his associates operated the factory until about 1855. Then the business was purchased by the Saratoga Congress Spring Company and subsequently moved to the section of Saratoga known as Congressville. The Congressville factory operated until about 1890.

[See illustration]

135. SARATOGA MOUNTAIN GLASS JUG

✓ - Hand-blown and crudely formed from dark olive green glass with swirls and large flecks of opaque white. An interesting attempt on the part of the blower to imitate Nailsea glass. On one side three of the flecks of opaque white have been chipped off. *Height 5 1/4 inches*

[See illustration]

136. SHADED LIGHT SAPPHIRE BLUE GLASS BULL'S-EYE LIGHT

✓ - Pattern-molded and expanded in swirl ribbing; attributed to the Brooklyn Flint Glass Works, Brooklyn, N. Y.

Note: The Brooklyn Flint Glass Co., established in 1824 in Brooklyn, N. Y., by John L. Gilliland, was renowned for its fine glass, especially the flint. It was the recipient of many awards for its superior output exhibited at many fairs, including that at London's Crystal Palace in 1851.

137. PAIR CLEAR LIGHT BLUE FRUIT JARS

44 - Cylindrical form tapering at top to a wide banded mouth. Rare examples of a commercial product, probably blown at the Lockport, N. Y., bottle factory which was established in 1840.

138. RARE CLEAR LIGHT BLUE WINE GLASS

✓ - Shading to a darker tone in stem and foot; long cylindrical bowl flaring slightly at top and with short drawn stem with flat knob above an applied circular foot. This wine glass is probably one of the very rare individual pieces blown by the workmen in the Lockport Bottle Factory.

139. SMALL NEW YORK STATE GREEN GLASS MUG

✓ - Hand-blown from clear green bottle glass. An article rarely found in the individual off-hand-blown pieces. *Height 2 1/2 inches*

[See illustration]

140. MINIATURE HAND-BLOWN CUSPIDOR

40 - Of light blue aquamarine glass; probably blown in one of the New York bottle or window glass factories.

[See illustration]

Illustration of numbers 139 and 140 appears facing page 32.

141. NEW YORK STATE BRILLIANT AQUAMARINE SALT CUP

Unusually heavy glass giving attractive shading in color. Skilfully formed hand-blown piece.

Height 3½ inches

1750

[See illustration]

142. BRILLIANT LIGHT GREEN SUGAR BOWL AND COVER

In a shape characteristic of New York State hand-blown sugar bowls. Said to have been blown in a small glass works near Grovenor, N. Y., by a blower named Hess.

Height overall 5½ inches

50-

[See illustration]

143. RARE NEW YORK STATE 'LILY-PAD' SHALLOW DISH

Of brilliant aquamarine glass. Hand-blown dishes are an article very rarely found with superimposed lily-pad decoration. A fine example of the individual pieces in the South Jersey decorative tradition.

Height 1½ inches to 1¼ inches; diameter 6½ inches

40-

144. BRILLIANT LIGHT SEA GREEN GLASS DEEP BOWL

With superimposed lily-pad decoration. A rare and unusual individual hand-blown specimen, attributed to Redford, N. Y.

135-

Height about 3¾ inches; top diameter 6½ inches

Note: From 1831 to 1852 the Redford Crown Glass Co., established by Charles Corning and Gersham Cook at Redford, N. Y., operated successfully. In 1842 the company was awarded a silver medal for the best window glass shown at the Fifteenth Annual Fair of the American Institute of the City of New York. Individual off-hand pieces from this factory are rare.

[See illustration]

145. EXTREMELY RARE LARGE LIGHT AQUAMARINE GLASS PITCHER

Large body with straight flaring sides, rounding shoulder, long narrow cylindrical neck spreading slightly at mouth and drawn up at front to form a small lip. Broad triple strap handle with long turned-back end. Hand-blown.

Height about 9 inches

50-

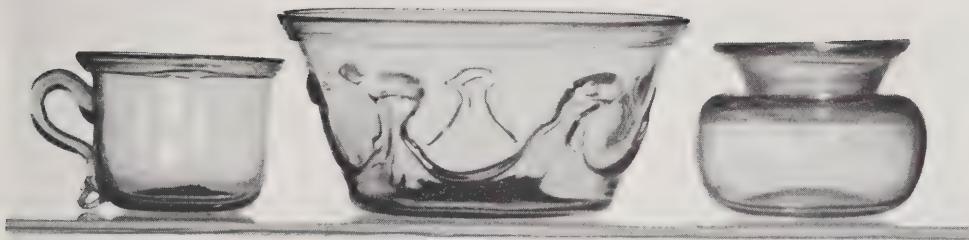
Note: This pitcher, unusual in shape, was found in a private home four miles from Lake Dunmore, Vermont, and had a family tradition of having been blown in the factory of the second Dunmore Company which operated from about 1832 to about 1839.

146. TALL BLUISH AQUAMARINE TUMBLER

10-

Of slender cylindrical form with rolled rim. Probably blown in the mold for medicine bottle. Attributed to the second Lake Dunmore, Vermont factory.

Height 4¾ inches



[153]

[142]

[167]

TOP ROW: NUMBERS 139-144-140 CENTRE: NUMBERS 141-166-165

CHOICE GROUP OF INDIVIDUAL HAND-BLOWN PIECES FROM SOUTH JERSEY
AND NEW YORK STATE BOTTLE AND WINDOW GLASS FACTORIES

Including a Rare Early South Jersey Candlestick and a New York State
Lily-Pad Bowl

147. TALL LIGHT SEA GREEN VASE

Blown in a medicine bottle mold to shape the long cylindrical body; narrow sloping shoulder, cylindrical neck spreading to wide mouth. Attributed to the second Lake Dunmore, Vermont factory. *Height 10 1/8 inches*

7 148. SOUTH JERSEY FLIP OF CLEAR AQUAMARINE GLASS

Straight-sided cylindrical form; the thickness of the glass toward the base giving an added depth and brilliance to the color.

Height about 4 1/8 inches

4 149. SET OF SEVEN LARGE LIGHT AQUAMARINE TUMBLERS

Very light in weight; blown in two-piece molds in a design of eight deep sunken panels which are pointed at the bottom. Two with large star in pushed-up base. Possibly blown in one of the New Jersey bottle factories. Rim of one chipped.

Height about 4 7/8 inches

10 150. TWO SOUTH JERSEY HAND-BLOWN 'WITCH' BALLS

Small one of light olive green glass; and a rare small one of pale aquamarine with blue loopings.

4 151. TWO SOUTH JERSEY HAND-BLOWN WHIMSEYS

[A]. Light aquamarine glass ladle with hollow twisted handle. [B]. Cigar holder of dark sapphire blue glass with long twisted stem.

20 152. SOUTH JERSEY TYPE AQUAMARINE GLASS DEEP BOWL

Of heavy brilliant green-aquamarine bottle glass; circular form with straight slightly spreading sides, wide flaring rim with heavy folded edge. Fine example of the hand-blown utilitarian bowls.

Height 3 1/2 inches; top diameter 9 1/4 inches

17 10 153. RARE SMALL HAND-BLOWN VASE OF LIGHT AQUAMARINE GLASS

Small rounded bowl with long cylindrical neck flaring slightly at the rim; hollow drawn stem and plain circular foot. An unusual South Jersey specimen.

Height 5 1/2 inches

[See illustration]

15 154. LATE SOUTH JERSEY PITCHER OF CLEAR GLASS

Body decorated with light blue threading which, in certain lights, gives a greenish cast to the clear glass, applied circular foot; solid loop handle.

Height 6 inches

Illustrated in the Encyclopedia Britannica, pl. 16.

Illustration of number 153 appears on preceding page.

155. LATE SOUTH JERSEY PITCHER

Similar to preceding but decorated with opaque blue threading.

15 -

Height 5 3/4 inches

156. BRILLIANT AQUAMARINE SOUTH JERSEY PITCHER

Hand-blown and skilfully formed. Small rounded body with long cylindrical neck, unusually wide flaring rim with tiny lip; applied circular foot and small double strap handle.

10 -

Height 4 1/2 inches

157. UNUSUAL SOUTH JERSEY CREAMER OF AQUAMARINE GLASS

Decorated with opaque white loopings with traces of opaque blue; applied and crimped aquamarine foot; solid loop handle. Very few small creamers are found with this type of decoration.

37 50 -

Height 3 1/4 inches

Illustrated in the Encyclopedia Britannica, pl. 16.

158. LARGE HAND-BLOWN SOUTH JERSEY AQUAMARINE PITCHER

Graceful form; globular body with long neck, flaring rim with wide lip, applied circular foot; solid loop handle. Annealing crack at handle attachment.

10 -

Height 7 1/2 inches

159. UNIQUE SOUTH JERSEY HAND-BLOWN VASE

Brilliant light aquamarine glass with shaded loopings of opaque white; tapering cylindrical body with slightly flaring rim, and small sloping foot drawn out from body.

17 50 -

Height 9 1/8 inches

160. CLEAR LIGHT AMBER SOUTH JERSEY VASE

Slender elliptical form with wide flaring rim. Individual hand-blown piece from one of the South Jersey bottle factories; rare in shape.

10 -

Height 8 1/8 inches

[See illustration]

161. SUPERB SOUTH JERSEY AMBER GLASS PITCHER

27 50 - Of brilliant reddish amber bottle glass. Hand-blown with superimposed decoration of swirl ribbings around a short bulbous body, long tapering cylindrical neck with a high arched lip; heavy ringed stem, large flat circular foot; looped handle terminating in long leaf tooling. Deep crack at handle attachment. Shape seldom found in individual hand-blown pieces, with superimposed decoration. *Greatest height about 9 inches*

Illustration of number 160 appears facing page 42.

162. LIGHT AQUAMARINE GLASS PITCHER MADE WITHOUT A HANDLE

27 50 Superimposed lily-pad decoration of the early type, having long slender stems terminating in small oval pads; tiny applied crimped foot. Unusual because of its unfinished condition. *Height about 5 inches*

163. FINE BRILLIANT AQUAMARINE SOUTH JERSEY GLASS PITCHER

27 50 Unusually squatly globular body, long slender neck flaring slightly at rim; sturdy applied crimped foot; double strap loop handle. *Height 5 1/8 inches*

164. RARE LIGHT YELLOW-GREEN GLASS VASE

27 50 Small bulbous body with superimposed 'wavy' decoration, long slender neck flaring at the top; applied circular foot. Graceful example of the South Jersey individual hand-blown pieces. *Height 7 1/4 inches*

165. HAND-BLOWN SOUTH JERSEY CREAMER

150 Of heavy brilliant aquamarine glass. Size rarely found with this type of superimposed swirled decoration. *Height 3 7/8 inches*

[See illustration]

166. RARE MINIATURE SOUTH JERSEY PITCHER

60 Of clear light green glass. An extremely rare and choice example displaying the characteristic South Jersey technique of superimposed decoration and crimping. Tiny strap handle. *Height 3 inches*

[See illustration]

167. EARLY SOUTH JERSEY CANDLESTICK

30 Of light green glass, the two knobs are hollow and the small circular foot is folded. A rare and interesting specimen of individual hand-blown glass. *Height 5 3/4 inches*

[See illustration]

168. SOUTH JERSEY TUMBLER OF COBALT BLUE GLASS

750 Shading from dark in the base to light at rim; straight-spreading sides. *Height 3 1/4 inches*

169. PAIR EXTREMELY RARE RUMMERS

35- In an unusual shade of light greenish blue; drawn bowl and stem, pattern-molded and expanded in vertical fluting; large applied circular foot. Attributed to South Jersey.

Illustration of numbers 165 to 167, inclusive, appears facing page 32.



[NUMBERS 171 AND (AT TOP) 170]

170. RARE SOUTH JERSEY HAND-BLOWN CREAMER

Body of light sapphire blue glass, small applied aquamarine glass foot and semi-ear-shaped handle. A rare color combination.

[See illustration]

✓✓

171. CHOICE PAIR EARLY SOUTH JERSEY CREAMERS

Of clear cobalt blue glass. Two incised lines giving the effect of a flat band below the edge of the rim. Heavy double strap handles. Rare.

Height 4½ inches

[See illustration]

105-

172. LIGHT SAPPHIRE BLUE FOOTED BOWL

45 - Skilfully formed hand-blown circular bowl tapering slightly to applied circular foot: beautiful example of the rare blue glass pieces attributed to South Jersey. *Height 3½ inches; top diameter 7½ inches*

173. UNUSUAL LIGHT OLIVE AMBER GLASS DISH

32 50 - Short straight sides, wide flat rim. Said to have been blown in Amelung's factory, Frederick, Maryland, about 1788 or 1790. *Height 1½ to 2⅓ inches; top diameter 8 3/16 inches*

174. LARGE SHADED OLIVE GREEN GLASS JAR

60 - Full of tiny bubbles; straight-sided cylindrical shape decorated by an engraved band of grapes and vine. Found in Lancaster County, Penn.; accompanied by the history of having been blown in a factory in that county and used for 'May wine'. Chip on inside of rim.

Height 9¼ inches; top diameter 7¾ inches; base 6¼ inches

Illustrated in the Encyclopedia Britannica, pl. 16.

175. UNUSUAL OLIVE YELLOW BOTTLE GLASS VASE

40 - Hand-blown; ovoid body with long cylindrical neck and tapering at bottom to hollow sloping circular foot. Hollow blown semi-ear-shaped handles attached at centre of neck and terminating on body in strap-like loop. Unusual in form and treatment. *Height 7 inches*

176. ZANESVILLE SEA GREEN GLASS TILE

17 50 - It is said that these tiles were intended to be used around fire places but proved impractical. Only a few of them were produced.

1½ inches in height; 2 inches square

177. SMALL RARE YELLOW AMBER GLASS HAT

22 10 - Very bubbly; decorated with band of fluting. Possibly blown in a medicine bottle mold.

178. RICH DEEP AMETHYST FLASK

17 10 - Flattened ovoid form pointed at the end; short cylindrical neck with sheared mouth. Pattern-molded in heavy spiral ribs.

Height about 6½ inches

179. DARK BRILLIANT BLUE TYROLEAN FLASK

15 - Flattened chestnut shape; double-dipped; and pattern-molded in a design of three large daisies on a diamond-diapered background. Half-pint size. Slight chip on narrow flange.

180. TWO FINE PITKIN TYPE FLASKS

[A]. Typical New England Pitkin of clear olive amber glass pattern-molded in fine vertical and spiral ribbing. Half-pint size. [B]. Typical Mid-Western type of rich shaded dark green glass; pattern-molded in broad vertical and heavy spiral ribbing. Pint size.

45-
Note: Like so many names formerly indicating a specific factory origin, 'Pitkin' has assumed a generic significance. It is generally applied to those pattern-molded flasks blown by the old German post method, where in the process of blowing the body was redipped in the metal, the second gathering of glass extending to a point below the neck. For some years the only American factory known to have made these flasks was the Pitkin Glass Works at Manchester, Conn., which operated from about 1783 to 1830. It is now known that the same types were blown at Keene, N. H., and similar ones in Mid-Western factories. The general characteristics of the New England Pitkin are fine close ribbings, limited color range, and tapering ovoid form, usually with a slight concavity on the wide sides, just above the base. Where there is a decoration of both spiral and vertical ribbing, the spiral usually rises to a point three-quarters of an inch or more above the termination of the vertical. The Mid-Western types have a wider and more varied color range. They are usually of flattened globular shape, occasionally flattened ovoid; heavier and broader at the shoulder than at the base.

181. TWO FINE PITKIN TYPE PINT FLASKS

✓
[A]. Rich dark olive green New England type, flattened ovoid form, pattern-molded in vertical and spiral ribbing, the spiral extending about an inch above the vertical. [B]. Mid-Western pint sea green glass, high shouldered chestnut shape, pattern-molded in vertical and spiral ribbing.

182. TALL BRILLIANT LIGHT GREEN GLASS BOTTLE

6
Long slender cylindrical body and neck with double collared mouth, pattern-molded and expanded in a design of fluting. Exceptionally fine metal.
Height 9 7/8 inches

183. TWO TYPICAL OHIO PATTERN-MOLDED FLASKS

✓
[A]. Light aquamarine chestnut shape in pattern of expanded swirl fluting to right. [B]. Rare brilliant olive yellow, tapering ovoid form in pattern of expanded fluting.

Note: These flasks and the following articles, through Number 198, are superlative examples of the type which for many years have been called 'Ohio-Stiegel' because of the similarity in quality of glass and decorative patterns to the products attributed to Stiegel. They represent the continuation of the 'Stiegel' tradition carried into the Mid-West by workmen from Manheim and by other blowers trained in the same technique. The bowls, pitchers and other articles blown from the fine quality bottle glass have that individual quality, unlike most of the glass in the Stiegel tradition, with which a blower combining craftsmanship and artistry endowed his pieces.

184. TWO OHIO HALF-PINT CHESTNUT FLASKS

[A]. Brilliant golden amber, pattern-molded and expanded in vertical ribbing. [B]. Slightly darker shade, pattern-molded and expanded in spiral fluting.

20-

Note: Both flasks were blown in a pattern-mold having twenty-four vertical ribs. The spiral pattern of B was obtained by twirling the blow pipe in the process of expanding the globule of glass.

185. OHIO LIGHT YELLOW-GREEN SWIRL BOTTLE

Pattern-molded and expanded in twenty-four flutings swirled to the right.

20-

Rare color in the type produced at Zanesville in the early nineteenth century.

[See illustration]

186. RARE ZANESVILLE OLIVE AMBER GLASS BOTTLE

Of brilliant light tone. Club shape with round collared mouth; pattern-molded and expanded fluting swirled to the right.

187. RICH BROWNISH AMBER ZANESVILLE CHESTNUT FLASK

50- Half-pint size, in pattern of large diamonds above flutes, ten lateral diamonds.

188. BRILLIANT LIGHT GREEN ZANESVILLE CHESTNUT FLASK

52 50 Fine quality metal, molded and expanded in the pattern of large diamonds like preceding flask.

[See illustration]

189. RARE MID-WESTERN TYPE SAPPHIRE BLUE FLASK

90- Of beautiful clear light shade, pattern-molded and expanded in vertical ribbing. Pint size.

190. MID-WESTERN HAND-BLOWN GLASS CREAMER

17 50 In a delicate shade of light yellow green; straight spreading sides, rounded shoulder, short straight neck pulled forward to form a deep lip; small plain loop handle with small tip. Characteristic Mid-Western shape.

Height 3 3/4 inches

191. RARE OHIO FLIP OF LIGHT YELLOW GREEN GLASS

In a pattern of expanded spiral ribbing.

Height 6 1/4 inches

30

[See illustration]



[194]

[185]

[191]

TOP ROW: NUMBERS 195-188-192-193

192. ZANESVILLE LIGHT GREEN GLASS TUMBLER

The color shading to a deep tone in the base; pattern-molded and expanded in swirl fluting. Rare size. *Height 4 inches*

[See illustration]

20

193. RARE BRILLIANT LIGHT GREEN DEEP DISH

Typical Mid-Western shape, molded and expanded in pattern of swirl fluting. *Height about 2 inches; top diameter 5 3/4 inches*

[See illustration]

27 20

194. ZANESVILLE SEA GREEN GLASS PITCHER

80 In an unusual deep and brilliant shade of sea green. Large loop handle in form of a broad strap with central flute on outer and inner surface, an unusual handle treatment. Typical Ohio shape of the early nineteenth century.

Height 6 1/8 inches

[See illustration]

195. EXCEEDINGLY RARE ZANESVILLE DISH

170- Beautifully formed from very brilliant light green glass; blown in the same mold as the flask, catalogue number 188.

Height about 1 7/8 inches; diameter of top 5 5/8 inches

[See illustration]

196. BRILLIANT AMBER GLASS PATTERN-MOLDED DISH

20 The color shading from deep in the base and wide ribs to golden at the folded rim. Typical Mid-Western shape, circular sides curved and flaring from a small base.

Height 1 3/8 inches; diameter of top 7 inches; base about 3 inches

197. BRILLIANT AMBER 'GRANDFATHER' FLASK

47 19 In pattern of expanded ribbing. A fine example of these large chestnut-shaped flasks which are the acme of 'Ohio-Stiegel' flasks.

[See illustration]

198. RARE 'OHIO-STIEGEL' SHALLOW AMBER GLASS BOWL

70- Brilliant rich amber shading from light to dark in the expanded ribs. Shape characteristic of Mid-Western bowls.

Height 2 1/4 inches; diameter of top 8 inches; base about 2 3/4 inches

[See illustration]

199. IMPORTANT OHIO AMBER SUGAR BOWL AND COVER

85- Of clear deep tone; the bowl hand-blown, the cover pattern-molded and expanded in swirled ribbing. This rare piece, attributed to Zanesville, was purchased from the grand-daughter of the woman who bought the bowl in New Lisbon, Columbiana County, in 1824.

[See illustration]

Illustration of numbers 194 and 195 appears on preceding page.



[NUMBER 199]

[NUMBER 197]

TOP ROW: NUMBERS 198 AND 160

SUPERB EXAMPLES OF 'OHIO-STIEGEL' GLASS
Together with an Unusual South Jersey Hand-Blown Vase

200. MID-WESTERN SAPPHIRE BLUE SUGAR BOWL AND COVER

A superb example of a design developed in the Mid-Western glass district. A Pittsburgh contribution to American glass design.

55

Height overall 7 1/4 inches

[See illustration]

201. DARK RICH AMETHYST HAND-BLOWN VASE

Of rare and interesting shape. Wide flange, short cylindrical neck, cone-shaped bowl tapering sharply from a slightly rounded shoulder to an applied sloping circular folded foot.

17 10

Height 7 1/2 inches

202. LIGHT COBALT BLUE GLASS CREAMER

Small spherical body with long slender neck flaring slightly at rim with deep pinched lip; hollow circular foot. Plain loop handle with long crimped end. The foot drawn out from the body is an unusual feature.

20 -

Height 4 1/4 inches

203. TWO SMALL CLEAR FLINT GLASS CREAMERS

Attractive examples of hand-blown glass from the Pittsburgh district.

[A]. Long body with straight spreading sides, short rounded shoulder, cylindrical neck with square lip; solid semi-ear-shaped handle. *Height 2 1/8 inches.* [B]. Similar in shape to A but with more spreading sides and with a tiny lip.

Height 3 1/2 inches

204. TWO CLEAR FLINT GLASS FOOTED CREAMERS

[A]. Globular body, slender cylindrical neck with flaring rim and deep lip, pattern-molded and expanded in vertical ribbing and resting on high sloping applied circular foot. Tiny double strap handle. *Height 3 3/4 inches.* [B]. Ovoid body, small neck with high arched lip, short applied stem and foot; arched loop handle. An unusual specimen having a wide ring around the middle of the body on the inside. *Height 5 1/4 inches*

205. TWO RARE CLEAR FLINT GLASS DRINKING VESSELS

6 -

[A]. Whiskey glass blown in a dip mold; band of vertical ribbing around lower half. *Height 1 3/4 inches.* [B]. Slight aquamarine tint; blown in a dip mold in pattern of a band of vertical ribbing, engraved band at top. Slight nicks on inside of rim. Similar to glass illustrated in Lee, pl. 26, at left, and attributed to Sandwich.

Height 3 1/2 inches

Illustration of number 200 appears on page 49.



[NUMBER 207]

[NUMBER 206]

TOP ROW: NUMBER 208

206. PITTSBURGH SUGAR BOWL AND COVER OF CLEAR FLINT GLASS

Fine metal of liquid brilliance blown and expanded in a pattern of twelve wide vertical ribs.

Height overall 6½ inches

[See illustration]

207. RARE PITTSBURGH PITCHER

Of brilliant grayish flint glass blown in the same pattern as the preceding bowl; plain loop handle.

Height 6½ inches

[See illustration]

208. CHOICE CREAMER AND SUGAR BOWL WITH COVER

Heavy clear flint glass with superimposed decoration of swagging and applied chain. Exceedingly rare set of a type produced by the New England Glass Company. Chip on rim of cover.

Height of sugar bowl 7½ inches overall; of creamer 5¾ inches

110

Sugar bowl illustrated in Encyclopedia Britannica, pl. 15.

Note: It is interesting to note the kinship between the decoration on this set, an example of an early nineteenth century commercial ware, and that found on many individual pieces blown in the bottle and window glass factories where the craftsmen followed the South Jersey tradition. Similar pieces illustrated in Watkins, *Cambridge Glass*, pls. 28 and 29.

[See illustration]

209. REMARKABLE EARLY HAND-BLOWN CANDLESTICK

100- Of very pale aquamarine bubbly glass. Long cylindrical socket with wide flange at base, joined by two rings to hollow ovoid stem decorated with heavy swirled ribbing; flange-like rim above hollow domed circular foot; fitted with a large saucer *bobeche* in a pattern of expanded ribbing and with edge cut in alternate round and pointed scallops. Exceedingly rare and choice specimen, attributed to South Jersey. *Height 8¾ inches*

[See illustration]

210. TWO STIEGEL TYPE TOILET BOTTLES

28- [A]. Clear light sapphire blue glass, tapering cylindrical body, short neck with narrow flange; blown ball stopper. [B]. Brilliant sapphire blue flint glass in pattern of expanded fluting, the color shading from light hue to dark in the ribs. Blown Tam o'Shanter stopper.

212. STIEGEL TYPE CLEAR FLINT GLASS SALT

11- Pattern-molded in a design of diamonds above flutes; tiny ribbed knop and applied circular foot.

213. STIEGEL TYPE SALT OF VERY LIGHT GREEN GLASS

25- Pattern-molded in swirl ribbing, large ogee bowl with unusually wide flare at the top; applied circular foot. An unusual example.

214. DEEP PURPLE BLUE FLINT GLASS SALT

17 10- Of Stiegel type. Slender ogee bowl and tiny sloping applied circular foot.

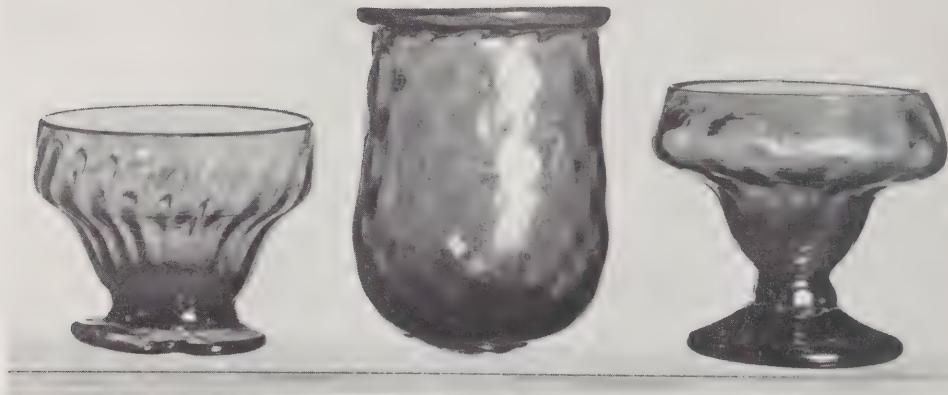
Illustration of number 208 appears on preceding page; of number 209, opposite.



[NUMBER 222]

[NUMBER 209]

RARE EARLY HAND-BLOWN CANDLESTICK, ATTRIBUTED TO SOUTH JERSEY
JELLY DISH WITH COVER, ILLUSTRATED IN ENCYCLOPAEDIA BRITANNICA



[215]

[217]

[216]

215. RARE UNUSUALLY SMALL PATTERN-MOLDED SALT

35 - In a rare shade of light violet and of unusual shape in pattern of twenty-four slightly expanded ribs. Possibly a Mid-Western piece in the Stiegel tradition.

[See illustration]

216. RARE COLORED STIEGEL TYPE SALT CELLAR

55 - Of light amethyst shading to wine in base; pattern-molded in vertical ribbing.

[See illustration]

217. DEEP EMERALD GREEN GLASS 'CHRISTMAS LIGHT'

35 - Rare in color, molded and expanded in the diamond pattern. Type attributed to Stiegel's Manheim factory.

Note: The so-called Christmas Lights were illuminated by means of a wick floating in oil. It is known that they were used in churches and at garden fêtes. The Metropolitan Museum in New York has an early chandelier, fitted with Christmas Lights.

[See illustration]

218. LARGE SALT OF DARK SAPPHIRE BLUE FLINT GLASS

1750 - Of Stiegel type pattern-molded and expanded in diamond design; ogee bowl, short ribbed stem and applied sloping circular foot.



[NUMBER 200]

[220]

TOP ROW: NUMBERS 219 AND 221

219. CLEAR LIGHT SAPPHIRE BLUE CREAMER

Blown in a pattern-mold and expanded in a diamond pattern. Characteristic Stiegel shape. Exceptionally fine example; found in a private home in York, Penn., and accompanied by a family tradition of having been blown at Stiegel's Manheim factory.

[See illustration]

220. GRACEFUL BRILLIANT SAPPHIRE BLUE CREAMER

Molded and expanded decoration of sixteen ribs. Globular body with long cylindrical neck, flaring folded rim and deep pinched lip; applied flaring and sloping circular foot; semi-ear-shaped handle. Type thought to have been blown in the early Pittsburgh factories.

40 -

Illustrated in *Encyclopedia Britannica*, pl. 16.

[See illustration]

221. RARE STIEGEL TYPE SUGAR BASIN

Of rich deep blue flint glass shading to purple tone in the base. Blown in a pattern-mold and expanded in small diamonds.

65 -

Height 3 1/8 inches; diameter of top 4 1/2 inches

[See illustration]

222. REMARKABLE JELLY DISH WITH COVER

Clear glass of greenish tinge, diamond-patterned bowl, plain sloping circular foot. Two handles with wide medial rib. Cover patterned to match bowl and with crudely formed ribbed knob.

80 -

Height overall about 4 1/2 inches

Illustrated in *Encyclopedia Britannica*, pl. 17.

[See illustration]

223. MAGNIFICENT STIEGEL AMETHYST PANELED VASE

450 -

The rich color shading from dark tones to light in the twelve sunken panels.

Note: In the excavations on the site of Stiegel's Manheim factory, Messrs. Hunter and Kerfoot found a fragment of a similar blue vase. While these paneled vases were undoubtedly blown in subsequent factories as well as in Stiegel's, so far as we have been able to ascertain vases of this design were blown in no other country. They occupy, therefore, an important niche in the history of American design in glass.

[See illustration]

223A. STIEGEL AMETHYST PERFUME BOTTLE

275 -

Of a deep rich shade. Pattern-molded in expanded diamond design. Beautiful example of these choice bottles.

[See illustration on page 106]

Illustration of numbers 220 and 221 appears on preceding page; of number 222, facing page 46; of number 223, opposite.



[NUMBER 223]

MAGNIFICENT STIEGEL AMETHYST PANELED VASE

224. STIEGEL TYPE PANELED FLIP

Brilliant clear glass, light in weight. Slender cylindrical form with straight spreading sides, decorated by an engraved band of three tulips above twelve long sunken panels. Exceptionally fine example of these eighteenth century flips.

Height 6 1/4 inches

22 52

See *Hunter's Stiegel Glass*, no. 125.

225. TALL STIEGEL TYPE MUG OF CLEAR GLASS WITH BLUISH TINGE

Hand-blown; eighteenth century shape, straight sided cylindrical form flaring at the base to form a hollow narrow foot, broad finely ribbed strap handle.

Height 6 1/8 inches

20

226. PAIR HAND-BLOWN STIEGEL TYPE QUART DECANTERS

8 Of clear glass of a bluish tinge; tapering cylindrical form with tiny flange; flat ovoid solid stoppers. Rare.

227. TWO STIEGEL TYPE ENAMELED TUMBLERS

34 With varicolored decoration. [A]. Alternate exotic bird and flower spray. [B]. Band comprising floral motifs and two doves perched on a heart.

Height about 3 1/2 inches

16 228. TWO RARE STIEGEL TYPE ENAMELED CORDIAL BOTTLES

Half-pint size. [A]. Unusually heavy clear glass, double-dipped, molded rectangular form with chamfered corners. Unusual varicolored decoration of lilies of the valley in white, burnt sienna and bluish lavender. [B]. Similar to A but lighter in weight. Crudely executed simple conventionalized floral design.

6- 229. UNUSUAL HALF-PINT ENAMELED CORDIAL BOTTLE

Slender molded rectangular body with chamfered corners, short cylindrical neck and heavily collared mouth. Varicolored enamel decoration; on one side, a shield bearing carpenter's tools; on the reverse, the inscription "*Vivat der Schreiner 1825.*"

230. TWO STIEGEL TYPE CASE BOTTLES OF CLEAR GLASS

8 - Double-dipped; rectangular body formed in a mold, rounded shoulders, short neck with narrow folded flange. [A]. Engraved decoration, an unusual variation of the tulip motif on the wide sides, spray of lilies of the valley on the ends. *Height 9½ inches.* [B]. Similar to A in shape but smaller, engraved decoration of conventionalized tulip and flower motifs.

Height 9 inches

231. UNUSUAL CASE BOTTLE OF CLEAR GLASS

3 - Of grayish tinge; similar in form to preceding bottles. Shallow cut decoration.

Height 9 inches

232. SET OF THREE BRILLIANT YELLOW GREEN GLASS BOTTLES

15 - Heavy molded square body, rounded shoulder, short cylindrical neck with wide flange. One has a heavy pressed mushroom stopper, similar to stoppers made for the rare square Blown Three-Mold bottles, which are believed to be of Keene origin.

Height 7½ inches

233. TALL CLEAR GLASS WINE BOTTLE

3 - Molded rectangular body with fluted corners, long cylindrical neck tapering to collared mouth; engraved decoration, the date 1837 above lion rampant on one side, conventionalized floral design on the other. Foreign.

Height 12½ inches

234. EARLY CLEAR GLASS FLY CATCHER

6 - Hemispherical bowl with short cylindrical neck with collared mouth and resting on three applied square feet; bottom pushed up into the bowl and with wide circular flanged opening. Solid Tam o'Shanter stopper. Chip on under side of flange.

Height about 6¾ inches

235. SOUTH JERSEY HEAVY CLEAR GLASS APOTHECARY JAR

18 - Cylindrical form; set-in cover with large applied hollow acorn finial. Fine sturdy hand-blown example of early commercial wares.

Height overall 6⅞ inches

236. TWO SOUTH JERSEY HAND-BLOWN APOTHECARY JARS

3✓ - [A]. Clear glass, straight sided cylindrical form decorated by two applied narrow sapphire blue rings; set-in domed cover with hollow ball finial drawn out at top. Tiny hole at base. *Height 8½ inches.* [B]. Clear glass, slender straight-sided cylindrical form with two heavy applied sapphire blue rings; set-in domed cover with sapphire blue rim and large applied hollow finial with sapphire blue button on top. *Height 9½ inches*

237. TYROLEAN SHADED SAPPHIRE BLUE GLASS FLASK

Chestnut shape, short cylindrical neck with narrow flange; pattern-molded and expanded in spiral ribbing. Together with deep purple blue pinch bottle, double-dipped and pattern-molded in twisted fluting, fitted with a pewter cap.

22 59

238. TWO INTERESTING CLEAR GLASS BOTTLES

20 [A]. Similar in shape to the Stiegel type toilet bottles; double-dipped, pattern-molded in a design of diamonds above twenty-four flutes. [B]. Flattened ovoid form; double-dipped, blown in a two-piece mold in a diapering of oval dots.

239. SOUTH JERSEY AQUAMARINE PEPPER SAUCE BOTTLE

6 - Molded in one of the Gothic arch designs used by the Whitney Glass Company. Together with two early medicine bottles; one, pale aquamarine glass very light in weight, attributed to Lake Dunmore, Vermont; the other, small and crudely formed from deep purple blue glass.

15

240. FOUR UNUSUAL PERFUME BOTTLES

Blown in full-size molds in attractive designs. Three of clear glass, one of aquamarine. Two large chips on flange of latter.

[END OF FIRST SESSION]

7884 -

SECOND AND LAST SESSION
Saturday, March 30, 1940, at 2 p. m.
CATALOGUE NUMBERS 241 TO 482 INCLUSIVE

SANDWICH LACY GLASS, LAMPS AND CANDLESTICKS
VASES AND OTHER PRESSED GLASS

*The Lee work referred to in this catalogue is Ruth Webb Lee's
Sandwich Glass, 1939.*

*References to the Encyclopaedia Britannica are to the
Fourteenth Edition, Volume 10, 1932.*

241. TWO CHOICE OPALESCENT WHISKEY GLASSES
8 [A]. Hexagonal at base and circular at top; pressed in a pattern of six Gothic panels from the spandrels of which spring Roman panels. Rare size in this pattern. [B]. Decorated with a design of nine deep flutes.

242. FOUR BRILLIANT BLUE GLASS PANELED TUMBLERS
2 ✓ Two of light sapphire blue; one with six panels, the other with eight. Two of dark purple blue; one with six panels, the other with nine, an unusual type.

30- 243. TWO RARE COLORED PANELED TUMBLERS
[A]. Six panels, exceedingly rare in jade green glass. Chip on base. [B]. Rare seven-paneled type; attractive coloring, shaded amethyst with almost clear wavy streaks.

1 ✓ 244. TWO PANELED COLORED GLASS TUMBLERS
10 [A]. Rich deep amethyst, six-paneled type. [B]. Unusual shade of light puce, design of nine sharply pointed Gothic panels from the spandrels of which spring Roman panels.

245. PAIR LIGHT PEACOCK BLUE TUMBLERS
2 ✓ Octagonal at the base, circular at the top; decorated by eight panels.

3 ✓ 246. THREE RARE PEACOCK BLUE PANELED TUMBLERS
Rare nine-sided Gothic panel type. Chip on base of one.

247. SET OF SIX SOUTH JERSEY GLASS TUMBLERS

Deep aquamarine bottle glass, cylindrical form with spreading sides.

✓ ✓

248. CLEAR GLASS BUTTER STAMP

Flat circular stamp with intaglio sheaf of wheat, heavy pestle stem. Type
✓ ✓ ✓ made by McKee Bros., Pittsburgh. Glass butter stamps are scarce.

✓ ✓

249. PAIR LARGE COBALT BLUE SALTS

Unusual cold tone; hexagonal urn-shaped bowl, short stem and circular
foot. Height 3 $\frac{3}{8}$ inches

✓ ✓ -

250. PAIR BRILLIANT CANARY GLASS SALTS

Hexagonal form, deeply fluted rim and scalloped base. Chip on one.

Height 3 $\frac{1}{2}$ inches

Design illustrated in Lee, pl. 62, middle row at left.

✓ ✓ -

251. PAIR BRILLIANT CLEAR GLASS LACY SANDWICH SALTS

Rectangular footed shape; delicate design of conventionalized scrolls on
a stippled background; double *fleur de lis* in beaded frame on base.

✓ ✓ -

See note to catalogue number 12, First Session.

Design illustrated in Lee, pl. 70, at upper left.

✓ ✓

252. TWO BRILLIANT SEA GREEN GLASS SALTS

Rectangular bowl with round pilaster corners and resting on four small
feet; basket of flowers on long sides, wild rose on ends. Twelve-pointed
star in base. New England Glass Company type seldom found in this
color.

✓ ✓ ✓

253. TWO RARE COLORED SANDWICH SALTS

Oblong with scrolled ends and base; basket of flowers on stippled
background on long sides. [A]. In a rare shade of light bluish purple.
[B]. Brilliant clear sapphire blue.

Design illustrated in Lee, pl. 69, at upper right.

✓ ✓ ✓

254. PAIR SANDWICH CHARIOTEER SALTS

In unusual coloring, heavy opaque light blue glass with marbleizations
in a lighter shade. Scarce.

Design illustrated in Lee, pl. 64, middle of top shelf.

255. RARE PAIR AQUAMARINE LACY SALTS

Pressed from bottle glass in the same design as the clear pair, catalogue number 251. Probably made at the factory of the Mt. Vernon Glass Co.

✓

Note: In his excavations on the site of the Mt. Vernon Glass Co. Factory at Mt. Vernon, N. Y., Harry Hall White found fragments of similarly colored salts in this pattern.

256. RARE PAIR AQUAMARINE SALTS

Like preceding pair.

30-

257. RARE SANDWICH EAGLE 'SOFA' SALT

Clear flint glass pressed in a shape resembling an Empire sofa; thirteen stars, spread eagle with shield on breast and with arrows and olive branch in talons on the long sides, scrolled acanthus leaves at ends; delicate scrolled feet.

✓

Design illustrated in Lee, pl. 69, centre of middle row.

258. RARE OCTAGONAL SANDWICH CLEAR GLASS EAGLE SALT

17 ✓ 10 Rectangular with chamfered corners and sides sloping to small base; spread American eagle with shield on breast, and with arrows and olive branch in its talons in the bottom. Of this variety, Mrs Lee says "Probably second in rarity of all the Sandwich salts".

80

259. RARE PAIR SANDWICH COVERED SALTS

Brilliant clear flint glass in exceptionally fine condition. Oblong bowl, scrolled ends and feet, plain edge, high domed cover with acorn finial.

Type illustrated in Lee, pl. 62, at upper left.

✓

260. RARE PAIR 'PROVIDENCE' SALTS

✓ 10 Of brilliant clear glass; eagle-headed shield on ends, conventional design on long panels. The word "Providence" on the base in low relief.

[See illustration]

Illustration of number 260 appears on following page.



[260]

[261]

[260]

261. CHOICE WASHINGTON AND LAFAYETTE SALT

Heavy clear glass; bust of Washington in low relief on one side, bust of Lafayette on the other; on one end, an acorn, on the other, a wild rose; on the base, grapes and leaves. Attributed to the New England Glass Co. The rarest known salt in pressed glass.

35

[See illustration]

2710
2710

262. BRILLIANT SAPPHIRE BLUE LACY GLASS DISH

In an unusual pattern having shells, flowers and circles alternating in the border. Possibly a Pittsburgh product. *Diameter 5 7/8 inches*

Design illustrated in Lee, pl. 101, at lower right.

55
263. TWO EARLY SANDWICH AMETHYST PLATES

Pressed in the Roman rosette design. [A]. Dark rich amethyst. *Diameter 5 3/8 inches.* [B]. Brilliant light clear amethyst. *Diameter 6 inches*

Design illustrated in Lee, pl. 75, at upper right.

264. PAIR SANDWICH LACY OCTAGONAL DEEP DISHES

Exceptionally brilliant and fine examples in the beehive pattern.

65

Diameter 9 1/4 inches

Design illustrated in Lee, pl. 27, at top.



[269]

[270]

[269]

TOP ROW: NUMBERS 267-266-265

265. TWO HISTORICAL CLEAR GLASS PIECES

[A]. Fine specimen of the so-called 'Industry' bowl having the log-cabin and cider barrel in centre; supposed to have been put out during William Henry Harrison's presidential campaign. [B]. Six-inch plate having the bust of Washington and the inscription *Washington* in the centre.

Diameter 6 1/4 inches

[See illustration of A]

266. RARE LACY SANDWICH OVAL DISH

Exceedingly brilliant flint glass. In one of the most delicate Sandwich lacy designs.

Diameter 5 3/4 by 8 inches

[See illustration]

267. OCTAGONAL LACY GLASS PLATE WITH STEAMBOAT IN CENTRE
A rarity in Mid-Western lacy glass. Slight chips on serrated edge.

80

[See illustration]

268. RARE PRESSED GLASS PLATE

Of deep yellow green glass in a conventional design having three hearts in the centre. Attributed to Wheeling, W. Va. *Diameter 5 3/4 inches*

15

269. PAIR RARE CLEAR GLASS COMPOTES

Shallow bowl formed from a plate in the same pattern as the preceding plate; unusual short hollow *blown* stem and flat circular foot.

15

Height 3 inches

[See illustration]

270. EXTREMELY RARE SANDWICH LACY 'EAGLE' COMPOTE

Octagonal bowl; in the centre, thirteen stars encircling a large eagle with shield on breast and talons holding arrows and olive branch; hollow ringed stem ribbed on the inside; lacy foot.

15

Height 4 3/8 inches; diameter of bowl 6 7/8 inches

[See illustration]

271. TWO PITTSBURGH DOLPHIN CANDLESTICKS

Examples of two types attributed to McKee Bros. of Pittsburgh.
[A]. Clear flint glass of grayish tint. Small dolphin supporting paneled socket and resting on circular base with scalloped edge. *Height 6 3/4 inches*. [B]. Brilliant clear glass small dolphin supporting hexagonal socket and resting on flat hexagonal scalloped foot. Chip on edge of socket.

2, 15

Height 6 7/8 inches

272. PAIR SANDWICH VASELINE CANDLESTICKS

In the popular petal and loop design. Chip on base of one and socket of the other.

15

Height 6 3/4 inches

273. PAIR PETAL AND LOOP CANDLESTICKS

In an unusual shade of translucent light blue. Small heat crack in socket of one.

40

Height 7 inches

Design illustrated in Lee, pl. 169, second from right.

Illustration of numbers 267, 269 and 270 appears on preceding page.

274. PAIR LIGHT SAPPHIRE BLUE CANDLESTICKS

Hexagonal columnar type in unusual small size. In design like pair, catalogue number 46, illustrated facing page 12. Chip on base of one.

Height 7 $\frac{3}{4}$ inches

275. RARE PAIR CLEAR SANDWICH GLASS CANDLESTICKS

Lacy glass socket attached by heavy ringed knob to large scalloped tripod base with claw feet.

Height 7 inches

276. CHOICE PAIR SMALL VASELINE CANDLESTICKS

The pressed hexagonal stem and spreading foot similar to candlesticks, catalogue numbers 46 and 274; the long blown candle socket is a feature rarely found on candlesticks in pressed glass.

Height 6 $\frac{1}{2}$ inches

[See illustration]

277. FINE PAIR SANDWICH VASELINE CANDLESTICKS

Petaled top like that used on the petal and loop candlesticks; fluted column resting on double square base.

Height 9 $\frac{1}{4}$ inches

[See illustration]

278. PAIR SANDWICH PURPLE GLASS CANDLESTICKS

Deep royal purple, extremely rare color in pressed glass lighting devices.

Height 8 inches

[See illustration of one]

279. PAIR SANDWICH CANARY DOLPHIN CANDLESTICKS

In clear unusually light shade; double base type.

Height 10 inches

280. SUPERB PAIR PEACOCK BLUE DOLPHIN CANDLESTICKS

In a dark rich shade. Early single base type. Exceedingly rare in this color. Chip on base of one.

Illustrated in Encyclopaedia Britannica, pl. 16.

[See illustration]

281. LIGHT PEACOCK BLUE CHAMBER LAMP

Seven-sided conical form with loop in each panel; solid loop handle; original one-wick burner.

Height 3 $\frac{1}{2}$ inches

Illustration of numbers 276 to 278, inclusive, and of number 280 appears facing page 62.

282. TWO RARE WHALE-OIL LAMPS

✓✓ [A]. Clear opalescent glass; hexagonal deep bowl on hollow hexagonal standard. *Height 5 7/8 inches.* [B]. Clear brilliant amethyst glass in same design as A but with original burners. *Height 6 1/2 inches*

✓✓ 283. PAIR CANARY GLASS WHALE-OIL LAMPS

✓✓ With the original burners; hexagonal fonts in an uncommon pattern. *Height 8 3/4 inches*
[See illustration]

✓✓ 284. RARE COLORED WHALE-OIL LAMP

✓✓ Of deep rich blue green glass; font in the *Excelsior* pattern. *Height 10 1/4 inches*
[See illustration]

✓✓ 285. PAIR BRILLIANT SAPPHIRE BLUE LAMPS

Molded in the same design as the preceding lamp.

✓✓ 286. BRILLIANT VASELINE WHALE-OIL LAMP

✓✓ The four-sided font with tapering loop decoration is a rare design. The large size hexagonal foot is seldom found on lamps, occasionally on tall vases, frequently on compotes. Rare. *Height 10 1/2 inches*

[See illustration]

✓✓ 287. TALL CANARY GLASS LAMP

✓✓ Long paneled font decorated with 'printie' blocks, made in the same mold as the fonts of catalogue number 289, and the base like those of catalogue number 63, illustrated on page 14. *Height 12 1/4 inches*

✓✓ 288. CHOICE PAIR AMETHYST FLUID LAMPS

✓✓ Clear brilliant shade. Rare design. The fonts molded in a pattern of six Gothic panels from the spandrels of which spring Roman arches, like that also found on pressed glass tumblers, similar to catalogue number 2. *Height 12 1/4 inches*

[See illustration]

✓✓ 289. EXTREMELY RARE PAIR SANDWICH LAMPS

✓✓ In brilliant canary glass. An unusual combination of font and base designs. Chip on base of one. *Height 12 1/4 inches*

Note: The ingenuity of Sandwich designers for creating variety in design is illustrated by many pieces in this collection. The fonts of these lamps are like the bowls of the vases, catalogue number 48, and the bases like those of the lamps, catalogue number 63.

[See illustration]



[289]

[276]

[286]

[276]

[289]

TOP ROW: NUMBERS 288-277-278-277-288

CENTRE: NUMBERS 280-283-284-283-280

FINE EXAMPLES OF PRESSED GLASS LIGHTING DEVICES
Including a Rare Pair of Sandwich Canary Glass Lamps

290. SANDWICH TRANSLUCENT JADE GREEN LAMP

60- Hexagonal font, large knob attached by wafer to hexagonal pestle stem and resting on hexagonal foot. The font in the same design as that of the toilet bottles, catalogue number 29, illustrated on page 7. Exceedingly rare lamp.

Height 9 3/4 inches

291. PAIR NEW ENGLAND GLASS CO. SAPPHIRE BLUE FLUID LAMPS

Color shading from light in the bowl to a deeper blue in the base. Chip on base of one.

45 [See illustration]

292. CHOICE PAIR EARLY SMALL WHALE-OIL LAMPS

140 Hand-blown clear emerald green glass fonts attached by a clear glass wafer to a pressed base. A rarity in early lamps, probably made at the New England Glass Co. factory. Chip at corner of one base.

[See illustration]

293. BRILLIANT VASELINE GLASS VASE

20 Slender bowl in loop design and with flaring gauffered rim, attached by a thin wafer to a hollow standard comprising an hexagonal stem and flaring circular foot.

Height 10 1/8 inches

294. PAIR LIGHT CANARY GLASS VASES

60 With square marble bases. Excellent example of fine early Victorian ornaments in glass.

60 [See illustration]

295. RARE PURPLE BLUE CELERY VASE

60 Exceptionally fine color and graceful form in the petal and loop pattern. Chip on rim of base.

Height 9 1/2 inches

60 [See illustration]

296. PAIR RICH EMERALD GREEN GLASS VASES

120 Long slender loop bowl tapering from flaring gauffered rim to hexagonal spool stem resting on hexagonal foot. Unusually slender and graceful in form. Exceedingly rare in color. Chip on base. *Height 11 1/4 inches*

Design illustrated in Lee, pl. 188, at right.



[294]

[295]

[294]

TOP ROW: NUMBERS 291-292-292-291

CHOICE PRESSED GLASS LAMPS AND VASES

Including a Pair of Early Small Whale-Oil Lamps



[298]



[297]



[298]

297. CHOICE EARLY AMETHYST AND CLEAR GLASS VASE

Graceful rich amethyst trumpet-shaped bowl with gauffered rim and pattern-molded in vertical ribbing, attached by three rings to a pressed clear glass base comprising an octagonal pestle stem on a square foot. The combination of a blown pattern-molded top with a pressed glass base is rarely found in vases.

[See illustration]

110 -

298. SUPERB PAIR AMETHYST SANDWICH VASES

Rare type of bowl having a decoration of twisted loops; color shading from light at the top to deep amethyst in base. Chip on edge of foot.

Height 8 1/4 inches

[See illustration]

210 -

299. TWO SANDWICH HEXAGONAL TOILET BOTTLES

Pressed in the attractive lyre design. One, vaseline glass; the other, deep canary.

20.

[See illustration]

300. BEAUTIFUL PAIR CLEAR GLASS SUGAR BOWLS AND COVERS

Pressed in the Sandwich variation of the petal and loop pattern; circular seven-sided bowl supported by high hollow standard. Chip on edge of one.

35

301. RARE SANDWICH COLORED GLASS SUGAR BOWL

In an unusual cool shade of purple blue; octagonal ogee bowl decorated with a variation of the Gothic design; circular scalloped foot.

17 10

Design illustrated in Lee, pl. 148, at lower left.

302. BRILLIANT BLUE GREEN GLASS SUGAR BOWL AND COVER

Deep paneled bowl with scalloped rim and decorated with pointed loops; resting on an hexagonal foot. Dome cover to match and with large hexagonal knob.

37 10

303. RARE PITTSBURGH OCTAGONAL SUGAR BOWL AND COVER

Of clear glass; made in the factory of Christian Ihmsen and apparently intended to advertise Ihmsen wares. Each panel of the bowl and cover bears a facsimile of an article in low relief; on the bowl: *Ashburton* decanter, *flute* goblet and *spill* holder, spill holder in a star pattern, *Excelsior* ale glass, spill holder, covered sugar bowl, decanter and champagne and an hexagonal columnar candlestick. On the cover: *Excelsior* compote, footed tumbler with handle, bitters bottle, straight-sided tumbler and footed tumbler, *flute* champagne and goblet.

37 10

Similar bowl illustrated in *Antiques* for August 1938, p. 73.

304. DEEP CANARY GLASS SUGAR BOWL AND COVER

Octagonal bowl and short stem, plain circular foot. Rare type. Slight crack in cover.

Height overall 8 3/4 inches

45

Illustrated in *Encyclopaedia Britannica*, pl. 16.

[See illustration]

Illustration of numbers 299 and 304 appears on following page.



[299]

[305]

[305]

[299]

TOP ROW: NUMBERS 306-304-306

305. PAIR VASELINE GOTHIC SUGAR BOWLS WITH COVERS
Clear light shade pressed in the attractive Gothic arch pattern.

200

[See illustration]

306. PAIR UNUSUAL LIGHT CANARY GLASS COMPOTES

Twelve-sided shallow bowl with arch loops, supported by loop pattern base.
Height 4 3/4 inches; diameter of bowl 7 inches

110

[See illustration]

307. RARE BRILLIANT LIGHT CANARY GLASS COMPOTE

In the petal and loop design; deep circular bowl with sides flaring to a deeply scalloped rim and with a ring of large beads in the centre, supported by a flaring standard.

Height 6 3/4 inches; diameter of bowl about 9 inches

150

308. DOLPHIN COMPOTE OF BRILLIANT CLEAR GLASS

Large dolphin supporting a deep shell bowl and resting on a fluted circular domed foot. Probably a Pittsburgh type of the popular dolphin designs.

90

BLOWN THREE-MOLD GLASS

309. TWO BRILLIANT CLEAR FLINT GLASS DEEP DISHES

In pattern of a band of diamond diapering between bands of vertical ribbing; top ribbing showing faintly under folded rim; circle of seventeen deep diamond indentations on base.

Height of one about 1 1/8 inches; of the other about 1 7/8 inches; diameter of tops 5 1/4 inches; diameter of base 2 1/2 inches

See note to catalogue number 66, First Session.

310. TWO RARE BLOWN THREE-MOLD DISHES

[A]. Clear flint glass molded in a pattern of a diamond-diapered band. Rare pattern. *Diameter of top about 4 1/4 inches; base about 2 inches.*

[B]. Small deep dish, circular form with sides flaring to folded edge; blown in the pattern of a band of alternate blocks of diamond diapering and sunburst with large sunken dot at centre, between bands of diagonal ribbing. Extremely rare in this pattern.

Height 1 1/2 inches; diameter of top 3 3/4 inches; base about 2 1/2 inches

30

311. TWO CLEAR FLINT GLASS DISHES

Molded in a geometric pattern having a band of sunburst-in-square.

[A]. Small, sides flaring to wide inside fold on edge. *Height about 1 inch; diameter of top 4 1/4 inches, of base, 2 inches.* [B]. Shallow bowl, heavy glass of liquid brilliance, wide inside fold.

Height 1 1/2 inches; diameter 5 7/8 inches

20-

312. TWO FINE BLOWN THREE-MOLD DISHES

Of clear flint glass, in a pattern of blocks of diamond diapering alternating with equilateral diamond-centre sunburst between bands of diagonal ribbing. [A]. Shallow bowl shape. *Height about 1 1/2 inches; diameter 5 1/4 inches.* [B]. Sides flaring from very small base to folded rim. *Height 1 1/4 inches; diameter of top 6 inches, of base 2 inches*

[See illustration of B]

313. PAIR CLEAR FLINT GLASS TALL FLIPS

30 In the pattern of diamond diapering between bands of vertical ribbings and having two horizontals between the top bands instead of the usual one; straight slightly spreading sides. *Height about 5 1/2 inches*

314. PAIR BLOWN THREE-MOLD FLIPS

210 Of exceedingly clear flint glass, molded in an uncommon pattern; with plain base. *Height about 5 inches*

[See illustration]

315. TWO SMALL BLOWN THREE-MOLD DRINKING GLASSES

15 In pattern of diamond diapering between bands of vertical ribbing. Clear flint glass, cylindrical form with slightly spreading sides.

Height about 3 3/4 inches

316. RARE PAIR CLEAR FLINT GLASS TUMBLERS

55 Barrel shape, bearing a variation of the geometric pattern having a band of diamond diapering between bands of diagonal ribbing with vertical at top and bottom. *Height 3 1/2 inches*

Pattern illustrated in Lee, pl. 35, at right.

317. SET OF SIX WHISKEY GLASSES

100 Attractive geometric pattern having sunburst with radii from focus; straight-sided cylindrical shape. Small rim chips on three.

Heights varying from 2 5/8 to 2 3/4 inches

Pattern illustrated in Lee, pl. 36, second from right.

318. PAIR QUART BLOWN THREE-MOLD DECANTERS

20 Clear flint glass of grayish tinge, unusually heavy. Molded in a pattern of diamond diapering between bands of vertical fluting; three triple ring collars on neck. Pressed wheel stoppers.



[324]

[333]

[324]

TOP ROW: NUMBERS 332-327-362

CENTRE: NUMBERS 314-312-314

FINE BLOWN THREE-MOLD EXAMPLES

Including Two Rare Sandwich Decanters

319. PAIR CLEAR FLINT GLASS PINT DECANTERS

Molded in the same sunburst pattern as the creamer, catalogue number 332, illustrated facing page 70. Blown Three-Mold ball stoppers.

320. PAIR RARE QUART CLEAR FLINT GLASS DECANTERS

In a geometric pattern having bull's-eye sunburst and like that of the Keene pint decanters except the diagonal ribbing is to the left instead of to the right. Pressed wheel stopper.

Note: In many years of collecting data on Blown Three-Mold glass, quart decanters are the only articles which the writer has found in this variation of the Keene pattern.

Pattern illustrated in Lee, pl. 44, second from left.

321. RARE QUART PALE GREEN GLASS DECANTER

Like the preceding pair in pattern and shape.

322. PAIR 'SHELL' BLOWN THREE-MOLD PINT DECANTERS

Brilliant clear flint glass like pair, catalogue number 79, illustrated on page 17. Fitted with pressed glass stoppers.

323. CHOICE HALF-PINT 'SHELL' DECANTER

Straight-sided body with long shoulder sloping to collared rim at base of plain neck tapering to narrow flange. Pressed wheel stopper. Exceedingly rare item in this Baroque pattern.

324. PAIR SANDWICH BLOWN THREE-MOLD QUART DECANTERS

Of brilliant clear flint glass molded in the arch and fern pattern with snake medallion. [A]. *Rum* in medallion. [B]. *Whiskey*,—second in rarity in decanters molded in this pattern.

[See illustration]

325. PAIR TALL CLEAR FLINT GLASS VINEGAR CRUETS

Slender barrel shape, short neck with flaring lipped flange. Molded in the geometric pattern of vertical ribbing between bands of diamond diapering, band of fan fluting. Pressed wheel stoppers. The pattern is like that of the Kent bar bottle, catalogue number 125, illustrated on page 27, except for the top band.

Height 7 inches

326. BLOWN THREE-MOLD CASTER BOTTLE AND SALT SHAKER

Of clear flint glass molded in a very rare pattern having a band of Gothic arches, one of broad herringbone ribbing, and one of fine vertical ribbing.

Illustration of number 324 appears on preceding page.

327. BLOWN THREE-MOLD CASTER SET IN TIN HOLDER

Painted silver. Two cruet bottles, salt and pepper shaker and mustard pot. Very rare geometric pattern.

[See illustration]

328. CLEAR BLOWN THREE-MOLD CREAMER

In pattern of diamond diapering between bands of vertical ribbing; semi-barrel-shaped body, short neck flaring at rim with unusually long and deep lip, hollow finely ribbed handle. Handle crack. *Height 4 inches*

See note to pitcher, catalogue number 84, First Session.

329. CHOICE CREAMER AND QUARTER-PINT DECANTER OF CLEAR FLINT GLASS

Blown in the same mold in the pattern of diamond diapering between bands of vertical ribbing; circle of sixteen diamond indentations on base. The creamer has a finely ribbed loop handle.

330. TWO CLEAR FLINT GLASS PITCHERS

In the pattern of diamond diapering between bands of diagonal ribbing with vertical ribbing on top and bottom. One blown in a full-size three-piece mold with sixteen deep diamond indentations on the base; the other, blown in the full-size two-piece mold with plain base having two dots in one section. Same pattern as hat, catalogue number 336B, illustrated on page 75.

331. CHOICE CREAMER OF GRAYISH FLINT GLASS

Straight spreading sides, rounded shoulder, wide straight-sided neck with small pinched lip; plain solid loop handle with crimped end. Molded in the geometric pattern of diamond diapering between bands of vertical fluting. *Height 4 inches*

332. RARE CLEAR FLINT GLASS CREAMER

The flaring circular foot was drawn out from the body in which process the bottom band of vertical ribbing became lengthened and narrowed at the centre of the band; also in forming the lip the top band of ribbing was twisted. Solid semi-ear-shaped handle with high medial rib.

Note: Footed creamers such as this one were shaped freehand after the pattern had been obtained by blowing the metal in the molds for decanters or flasks.

[See illustration]

Illustration of numbers 327 and 332 appears facing page 70.

333. MAGNIFICENT CLEAR FLINT GLASS WATER PITCHER

Blown in the four-piece mold in a simple Baroque design. Unusual hollow blown handle.

Height about 7 inches

8c

See note to catalogue number 86.

[See illustration facing page 70]

334. TWO SANDWICH BLOWN THREE-MOLD TOILET BOTTLES

Molded in the vertical rib pattern in the variation having thirty-nine ribs extending on base to a rough pontil. [A]. Brilliant sapphire blue. [B]. Light purple blue.

30

[See illustration facing page 82]

335. CLEAR BRILLIANT BLUE SANDWICH TOILET BOTTLE

Molded in the vertical rib pattern in the variation having thirty-six ribs terminating at collared rib at base of a plain neck; plain base.

15

[See illustration facing page 82]

336. TWO BLOWN THREE-MOLD 'BEAVER' HATS

[A]. Unusually high crown, brilliant clear flint glass. [B]. Flint glass of grayish tinge, broad crown with narrow rim.

30 -

[See illustration]

337. SANDWICH BLOWN THREE-MOLD TOY DECANTER AND CREAMER

Clear flint glass; creamer blown in the same mold as the miniature decanter, in one of the earliest Sandwich patterns. End of handle missing.

25 -

Note: Toy decanters were listed in one of the first advertisements of the Boston and Sandwich Glass Company. It is quite likely that this miniature decanter is of the type advertised.

[See illustration]

338. BLOWN THREE-MOLD CLEAR FLINT SALT

Extremely rare in size and shape.

[See illustration]



[339]

[337]

[374]

[337]

[340]

TOP ROW: NUMBERS 336A-355-338-356-336B

339. BRILLIANT CLEAR FLINT GLASS SALT

Unusually large double ogee bowl, flaring circular foot.

Note: This salt and the preceding were patterned in the same mold and formed freehand. Because of the method of making Blown Three-Mold salts, exactly matching pairs are not found. Each one has an individual quality rather than mechanical perfection.

[See illustration]

340. RARE BLOWN THREE-MOLD SALT

Of clear flint glass in a geometric pattern having the rare sunburst with a large sunken dot at centre.

[See illustration]

341. TWO BLOWN THREE-MOLD DISHES OF BRILLIANT
CLEAR FLINT GLASS

20 [A]. Straight sides flaring from small base to folded rim; molded in a geometric pattern of diamond diaperings and ribbings. *Height 1 1/4 inches; diameter of top 6 1/8 inches, of base 2 1/2 inches.* [B]. Shallow bowl, heavy glass in diffuse pattern, like that on dish, catalogue number 312B, illustrated facing page 70.

30 342. RARE BLOWN THREE-MOLD DEEP BOWL

30 Clear flint glass of milky appearance due to a myriad of tiny bubbles throughout the metal; sides flaring from small base to folded rim. The pattern of diamond diapering between bands of vertical ribbing was expanded in the process of forming the dish.

Height 2 1/4 inches; diameter of top 7 3/4 inches, of base about 4 inches

343. CHOICE CLEAR FLINT GLASS DEEP DISH

25 Of unusual shape. Circular form, the sides flaring from a small base to a narrow folded rim. Exceptionally brilliant glass and sharp pattern; the motifs like those of the hat, catalogue number 336B, illustrated on page 75, but with half-rayed base seldom found on pieces in this pattern.

Height about 1 3/4 to 1 7/8 inches; diameter of top 7 1/4 inches, of base 2 5/8 inches

344. PAIR CLEAR FLINT GLASS DEEP DISHES

25 Blown in a three-piece half-pint decanter mold in a variation of a geometric pattern having the Keene waffle sunburst.

Height about 1 3/4 inches; diameter of top about 5 3/4 inches, of base 2 3/4 inches

35 345. RARE LARGE SHALLOW BLOWN THREE-MOLD BOWL

35 Of clear flint glass in a pattern of diamond diapering between bands of vertical ribbing, and a circle of diamond indentations on base making a sunflower effect in the bottom of the dish.

Height about 1 1/4 inches; diameter 8 7/8 inches

346. BLOWN THREE-MOLD FLINT GLASS FLIP

10 Of exceptionally fine clear metal in pattern of a band of large diamond diapering between bands of vertical fluting. *Height 6 inches*

21 *Note:* The characteristics of the motifs are peculiar to the few known flips bearing them and the diamond motif to a few pieces known to have been blown in the Mid-West; also, the few flips which it has been possible to trace were found in that section of the country. For these reasons, they are believed to be of Ohio or Pittsburgh origin, probably the latter.

347. TWO LARGE BLOWN THREE-MOLD GLASS FLIPS

In a geometric pattern of diamond diapering and ribbings. [A]. Brilliant clear flint glass. Height 5 $\frac{1}{8}$ inches; diameter of top 4 $\frac{1}{2}$ inches, of base 2 $\frac{3}{4}$ inches. [B]. Flint glass of deep bluish tinge.

Height 6 inches; diameter of top 4 $\frac{3}{4}$ inches, of base 2 $\frac{3}{4}$ inches

Pattern illustrated in Lee, pl. 35, at left.

348. RARE CLEAR FLINT GLASS FLIP

Of brilliant fine metal, unusually sharp pattern. Rare size in this design.

Height 4 $\frac{3}{4}$ inches; diameter of top 3 $\frac{7}{8}$ inches, of base 2 $\frac{1}{4}$ inches

Pattern illustrated in Lee, pl. 35, second from right.

349. CHOICE BLOWN THREE-MOLD TUMBLER

Straight-sided cylindrical form in geometric pattern of diamond diapering and ribbings.

Pattern illustrated in Lee, pl. 33, middle of top row.

See note to catalogue number 108.

350. TWO BLOWN THREE-MOLD TUMBLERS

Straight-sided cylindrical form, of clear flint glass, showing two variations of the geometric pattern having band of diamond diapering between bands of vertical ribbing. Three nicks in rim of one.

Heights 3 $\frac{1}{2}$ and 3 $\frac{5}{8}$ inches

351. TWO BLOWN THREE-MOLD TUMBLERS

Straight spreading sides showing two variations of pattern of diamond diapering between bands of vertical ribbing. [A]. Heavy clear flint glass of amethystine tinge; circle of small diamond indentations on base. [B]. Clear flint glass of greenish tinge, plain base.

Height of A 3 $\frac{5}{8}$ inches; of B about 3 $\frac{7}{8}$ inches

352. TWO RARE CLEAR FLINT GLASS TUMBLERS

One of grayish tinge, straight-sided cylindrical form molded in the same sunburst pattern as the creamer, catalogue number 332, illustrated facing page 70.

Heights 3 $\frac{1}{4}$ and 3 $\frac{5}{8}$ inches

353. RARE SET OF FIVE CLEAR FLINT GLASS WINES

With Blown Three-Mold bowls, applied knop stem and circular foot.

Type illustrated in Lee, pl. 32, at left.

354. BRILLIANT CLEAR FLINT GLASS MUG

10 Straight-sided cylindrical form, broad hollow semi-ear-shaped handle, in the same geometric pattern having the Keene waffle sunburst as the creamer, catalogue number 362, illustrated facing page 70. Two handle cracks.

355. SANDWICH BLOWN THREE-MOLD TUMBLER

15 In rare early Roman arch pattern. Beautiful quality of metal.

Height about 3½ inches

[See illustration]

356. EXCEEDINGLY RARE SANDWICH TUMBLER

2750 Of clear flint glass blown in a full-size three-piece mold. Few clear glass pieces are known in this pattern.

Height 3⅓ inches

[See illustration]

357. RARE BLOWN THREE-MOLD FLIP

1750 Of clear flint glass. Cylindrical form with slightly spreading sides, molded in one of the finest of the geometric patterns and having a sunburst-in-square band. Very few flips have been found in this pattern.

Height 4½ inches

358. PINT PITCHER OF CLEAR FLINT GLASS

20 Blown in a three-section mold in the pattern of diamond diapering between bands of vertical ribbings. Graceful slender body, short neck with very wide flaring rim and deep wide lip. Heavy hollow fluted handle.

Height 5⅓ inches

359. PAIR RARE QUARTER-PINT BLOWN THREE-MOLD DECANTERS

35 Clear flint glass of amethystine tint; molded in a geometric pattern with equilateral diamond-centre sunburst, like tumbler, catalogue number 105, illustrated facing page 24.

360. TWO CLEAR FLINT GLASS SMALL CREAMERS

48 Blown in the same mold as the preceding small decanters. Ovoid body, short neck with flaring rim and deep lip. Solid handle with medial rib.

Illustration of numbers 355 and 356 appears on page 75.

361. TWO BRILLIANT BLUE FLINT GLASS CREAMERS

Blown Three-Mold in the same pattern as the quart pitcher, catalogue number 84, illustrated on page 17. One, heavy clear light sapphire blue with twelve-pointed star in base. The other, brilliant dark sapphire blue; blown in the Sandwich mold having a concentric ring base. Both cracked.

362. RARE BLOWN THREE-MOLD CREAMER

Of clear flint glass molded in a Keene waffle sunburst pattern. Hollow blown handle. Chip on rim.

[See illustration]

363. KEENE CLEAR FLINT GLASS PINT PITCHER

Blown in the same mold as the pint bottle glass decanters. Blown hollow ribbed handle with long crimped end. Few clear flint glass pieces have been found in this pattern.

Height 5 3/4 inches

See note to catalogue number 80, First Session.

[See illustration]

364. SANDWICH PURPLE BLUE FLINT GLASS SALT

Shading from sapphire at rim to purple blue in base. Height 1 3/8 inches

[See illustration]

365. PURPLE BLUE BLOWN THREE-MOLD SALT

Unusual large ogee bowl, and wide circular foot. Rare in size and shape.

[See illustration]

366. Two OLIVE AMBER BOTTLE GLASS INKWELLS

Molded in a geometric pattern of diamond diapering between bands of vertical ribbing. [A]. Straight-sided cylindrical form, flat top with wide flat collar around the mouth; circle of sixteen diamond indentations on base. Type produced at Keene. Slight crack on shoulder. [B]. Drum shape, wide flat circular collar around the mouth; concentric ring base. Type produced at Coventry.

367. KEENE PINT BRILLIANT OLIVE AMBER GLASS DECANTER

Blown Three-Mold in the same pattern as the pitcher, catalogue number 363.

See note to catalogue number 80.

Illustration of number 362 appears facing page 70; of number 363, on page 84; of numbers 364 and 365, facing page 82.

368. RARE KEENE OLIVE GREEN DECANTER

Like preceding in pattern. An unusually sharp impression.

369. KEENE QUART DARK AMBER BOTTLE GLASS DECANTER

Of slight olive tone. Rare tapering cylindrical form, neck slightly constricted below the sheared mouth. In waffle sunburst pattern like quart decanter, catalogue number 371, illustrated on page 84.

370. KEENE QUART RICH OLIVE GREEN DECANTER

Rare in the olive green shades. Pattern like decanter, catalogue number 371.

371. RARE KEENE BLOWN THREE-MOLD DECANTER

Of clear flint glass, blown in the same mold as the preceding bottle glass decanters in this pattern.

[See illustration]

372. FINE PAIR CLEAR FLINT GLASS DECANTERS

Blown in a three-piece mold in a variation of the waffle sunburst pattern of the preceding decanter. Graceful semi-barrel-shaped body with long shoulder sloping to a plain neck which tapers to a wide flange. One fitted with a pressed wheel stopper; the other, with a Blown Three-Mold stopper.

373. RARE BLOWN THREE-MOLD PINT DECANTER

Of grayish clear flint glass; tapering cylindrical form molded in a very uncommon sunburst pattern, the sunburst having radii to a flat dot at focus. Blown Three-Mold stopper.

374. CHOICE CLEAR FLINT GLASS HALF PINT DECANTER

Extremely rare size in this pattern. Probably blown at the Mt Vernon Glass Works, Vernon, N. Y.

[See illustration]

375. PAIR BLOWN THREE-MOLD QUART DECANTERS

Of clear flint glass. Fitted with Blown Three-Mold acorn stoppers, the rarest known stopper design.

[See illustration]

Illustration of numbers 371 and 375 appears on page 84; of number 374, on page 75.



[377]

[376]

376. BEAUTIFUL CLEAR FLINT GLASS WATER PITCHER

Of exceptionally fine metal of liquid brilliance blown in a quart decanter mold in a rare arch pattern.

[See illustration]

✓ ✓ -

377. RARE 'HORN O'PLENTY' WATER PITCHER

Of heavy crystal-like flint glass. Unusual very broad hollow strap handle. This Baroque pattern was probably used at Sandwich.

[See illustration]

80 -

378. BLOWN THREE-MOLD PINT 'SHELL' DECANTER

Of light cobalt blue flint glass. Even rarer in this color than those of sapphire blue, in which color a few quart and fewer pint decanters have been recorded. Pattern-molded ball stopper to match.

65

[See illustration]

379. UNIQUE LIGHT SAPPHIRE BLUE CRUET BOTTLE

Blown Three-Mold; hexagonal body bearing a band of diamond diapering above one of fine vertical ribbing. The only one the writer has ever seen in this color.

Height 7 inches

80-

[See illustration]

380. UNIQUE GREEN GLASS PINT BOTTLE

Of a gorgeous brilliant shade; molded in a typical Blown Three-Mold geometric pattern in a full-size two-piece mold. Possibly a Keene product. Fitted with a pattern-molded ball stopper of similar color but not original.

110-

[See illustration]

381. LIGHT GREEN AQUAMARINE KENT GLASS BAR BOTTLE

Globular body with long cylindrical neck and collared mouth. Blown at the glass house of Parks, Edmunds & Parks, Kent, Ohio, and in the same mold as the bottle, catalogue number 125, First Session, illustrated on page 27.

65



[380]

[364]

[335]

[378]

TOP ROW: NUMBERS 334-379-365-334

GROUP OF RARE COLORED BLOWN THREE-MOLD PIECES

Including Two Cruet Bottles Unique in Color



[375]

[371]

[375]

TOP ROW: NUMBERS 363-382-383

382. BLOWN THREE-MOLD SUGAR BOWL AND COVER

Of exceptionally heavy crystal-like glass. Spherical bowl with galleried rim and resting on a small applied circular foot; domed cover with heavy button finial. The only sugar bowl which the writer has ever seen in this pattern.

Height overall 6 inches

[See illustration]

150
383. FINE CLEAR FLINT GLASS CELERY VASE

Blown in a full-size three-piece decanter mold. In forming the piece the base was tapered slightly to an applied circular foot and the large diamond-shaped indentations were expanded into a petal-like motif.

Height 6 3/4 inches; diameter of bowl 5 1/8 inches

[See illustration]

16
HAND-BLOWN AND PATTERN-MOLDED GLASS

10
384. TWO SOUTH JERSEY 'WITCH' BALLS

One of clear light olive green bottle glass, about 3 1/8 inches in diameter; the other, light golden amber glass, about 4 5/8 inches in diameter.

90
385. SET OF EIGHT SOUTH JERSEY AMBER GLASS TUMBLERS

Beautiful coloring shading from light at the top to dark at the base; straight spreading sides; hand-blown.

Varying in heights from 3 3/8 inches to 3 3/4 inches

Collection of Herbert Lawton, New York, 1923

17 18
386. TWO HAND-BLOWN AQUAMARINE DISHES

[A]. Deep green tone; plate form with short straight sides and wide folded flat rim. A Mid-Western type. [B]. Shallow bowl with straight spreading sides, *ground* irregular pontil. South Jersey.

Height of A 1 inch; diameter 5 3/4 inches

Height of B 1 1/8 inches; diameter 6 1/8 inches

20
387. EARLY SOUTH JERSEY DEEP BOWL

Hand-blown from rich amber bottle glass shading from dark in the base to light at the rim; cylindrical form with slightly irregular sides spreading to rim.

Height 4 1/4 to 4 1/2 inches; diameter of top 5 5/8 inches, of base about 3 1/2 inches

20
388. MINIATURE SOUTH JERSEY AQUAMARINE GLASS CREAMER

Hand-blown miniature pieces are rarely found. *Height 2 1/4 inches*

[See illustration on page 92]

20
389. LIGHT AQUAMARINE SOUTH JERSEY CREAMER

Low globular body with long cylindrical neck, flaring rim with tiny lip, heavy applied crimped foot and double strap handle. At some time the charms of this typical example of individual workmanship were enhanced by an oil painted landscape, traces of which remain on the front.

Height 4 inches

390. GRACEFUL SOUTH JERSEY GLASS PITCHER

Slender body with flaring rim and pinched lip; decorated with opaque white loopings; applied clear glass circular foot and heavy solid handle. Small handle crack.

Height 8 1/2 inches



[NUMBER 409]

[NUMBER 391]

TOP ROW: NUMBERS 392 AND 393

391. LIGHT AQUAMARINE GLASS VASE OF SOUTH JERSEY TYPE
Graceful urn bowl with drawn knop stem and flat circular foot.

Height 5 3/4 inches

Illustrated in Encyclopaedia Britannica, pl. 16.

[See illustration]

392. RARE SOUTH JERSEY GREEN GLASS VASE

Of unusual deep sea green tone. Very rare form in which to find an individual hand-blown piece.

Height 8½ inches

50
[See illustration]

393. CHOICE SOUTH JERSEY HAND-BLOWN PITCHER

Of aquamarine glass, the body decorated with red, white and blue loopings. Fine example of the South Jersey blowers' use of this decorative technique and an exceedingly rare color combination. *Height 6¼ inches*

2/5
Illustrated in Encyclopaedia Britannica, pl. 16.

[See illustration]

394. SMALL VASE OF RICH CLEAR AMETHYST GLASS

Encased in clear glass. Crudely formed with short flaring bowl, long slender spool stem and large circular foot of clear glass into which a circle of the amethyst extends. Attributed to South Jersey.

Height 4¼ inches

395. SOUTH JERSEY ROSE AND CLEAR GLASS VASE

In the form of a mammoth goblet, with straight-sided rose glass bowl curving at the bottom and supported by clear glass ringed stem with large knob at centre, resting on a flat circular foot. The whole piece of exceptionally fine quality metal.

Height 9¼ inches; diameter of bowl at top 5½ inches

396. TALL SLENDER VASE OF RICH AMBER GLASS

Long cylindrical bowl flaring at threaded top and curving at the bottom to drawn hollow stem and circular sloping foot. A rare example of the individual pieces blown by workmen in the South Jersey bottle factories.

Height 8½ inches

397. HAND-BLOWN SOUTH JERSEY 'BLACK GLASS' PITCHER

Beautifully formed of brownish amber glass full of bubbles. Graceful ovoid body tapering to a small neck with flaring rim and deep lip; an unusual plain strap handle; small applied flat circular foot.

Height 7½ inches

70
35
220
180
100
55
398. LARGE DEEP AQUAMARINE GLASS BOWL

Of South Jersey type. Circular form with sides flaring in ogee curve to a wide folded rim. A beautiful example of the hand-blown deep bowls which tradition says were used as milk pans.

Height 4½ inches; diameter of top 11½ inches

399. SMALL SOUTH JERSEY GREEN-AQUAMARINE CREAMER

With unusual superimposed decoration, a heavy casing covering the entire small globular body and with four slender stems, free of the body, terminating in bead-like pads which are attached just above the base of the long cylindrical neck; flaring threaded rim with pinched lip; applied solid sloping circular foot and loop handle. A choice individual hand-blown piece.

Height 4⅞ inches

400. EXTREMELY RARE 'LILY-PAD' FOOTED VASE

Of brilliant aquamarine glass. The delicate superimposed decoration seems to form a holder for the graceful bowl. The circular knopped stem and sloping crimped foot are a unique feature. An exceptional example of individual hand-blown pieces from South Jersey factories. One tiny bead missing.

Height 5½ inches

[See illustration]

401. OUTSTANDING SOUTH JERSEY AQUAMARINE GLASS PITCHER

Bearing an exceedingly rare combination of superimposed decorations. Heavy layer of glass tooled into four deep waves around lower part of body, applied wavy band around shoulder; threaded neck and small crimped foot. The hollow blown handle is seldom found on these individual pieces. Aquamarine ball cover.

Height 6 inches

[See illustration]

402. SHALLOW BOWL OF CLEAR BRILLIANT LIGHT SAPPHIRE BLUE GLASS

Hand-blown, circular form with sides flaring to folded rim. Rare.

Collection of Louis G. Myers

403. UNIQUE 'SPARKING LAMP' OF LIGHT PURPLE GLASS

Hand-blown and delicately formed. Fitted with one-wick tin burner.

Height 3½ inches

[See illustration]

Illustration of numbers 400 and 401 appears on page 93; of number 403, opposite.



[403]

[404]

[405]

EXTREMELY RARE COLORED PIECES EXEMPLIFYING THE SOUTH JERSEY
TRADITION IN GLASS BLOWING AND DECORATION

404. EARLY SOUTH JERSEY BLUE GLASS CREAMER

Of clear light metallic shade. In this small size and unusual color, the creamer is an outstanding example demonstrating the technique followed by South Jersey workmen in obtaining decorative effects.

145 Height 4 inches

[See illustration]

405. UNIQUE SMALL LILY-PAD FOOTED BOWL

Of rich wine colored glass similar in color to some of the rare historical flasks. Beautifully formed hand-blown piece, said to have been blown in one of the South Jersey bottle factories.

210 Height 2 $\frac{7}{8}$ inches

[See illustration]

406. SMALL SOUTH JERSEY AQUAMARINE GLASS VASE

Delicate urn-shaped bowl tapering at bottom to a slender hollow drawn stem and flat circular foot.

15 Height 5 inches

407. REMARKABLE PAIR TALL HAND-BLOWN BLUE GLASS VASES

The color shading from clear sapphire blue to opalescent blue at the folded rim of bowl and high hollow foot; translucent blue solid knob stem joining the bowl and foot. Unique.

310 [See illustration]

408. SHALLOW BOWL OF SOUTH JERSEY TYPE

Hand-blown, from light green-aquamarine glass. Wide sides flaring from a small straight-sided base to a folded rim.

20 Height 2 to 2 $\frac{1}{2}$ inches; diameter of top 9 $\frac{1}{8}$ inches; base about 4 inches

409. BRILLIANT TURQUOISE GREEN PITCHER

Graceful and skilfully formed; hand-blown individual piece; solid loop handle with long crimped end. Attributed to Suncook, New Hampshire.

50 Note: About 1839 the Chelmsford Glass Works were moved across the border from Massachusetts to Suncook, New Hampshire. In 1850 the fires of the Suncook Glass house were drawn for the last time.

[See illustration]

Illustration of numbers 404 and 405 appears on preceding page; of number 407, opposite; of number 409, on page 86.



[NUMBER 407]

UNIQUE PAIR OF TALL HAND-BLOWN BLUE GLASS VASES



[NUMBERS 410 AND (AT RIGHT) 388]

410. RARE NEW YORK STATE AQUAMARINE PITCHER

Largest size known in individual hand-blown pitchers. Large triple strap handle.

Height 9 inches

[See illustration]

100

411. BEAUTIFULLY FORMED LIGHT GREEN LILY-PAD PITCHER

Of yellow tone, unusual in New York State glass. This pitcher, said to have been blown at the Lockport, New York bottle factory for the original owner, is evidence of the mid-nineteenth century blowers' skill in the art of blowing and decorating glass.

Height 6 1/4 inches

[See illustration]

90



[411]

[400]

[401]

TOP ROW: NUMBERS 413 AND 412

412. AQUAMARINE LILY-PAD DEEP BOWL

Graceful in shape, rare in size. Attributed to Redford, New York. An exceptionally fine example of rare New York State lily-pad pieces.

Height 3 inches; diameter of top 8 3/4 inches, of base 4 1/4 inches

170-
See note to catalogue number 144.

[See illustration]

413. RARE BLUE AQUAMARINE DEEP FOOTED BOWL

Hand-blown; decorated with an unusual variation of the superimposed 'lily-pad' decoration. Attributed to Redwood, New York.

230
Note: The Redwood Glass Works were established at Alexandria, N. Y. in 1833 by John S. Foster, who superintended the erection of the Redford glass house. Because of the similarity in the metal of these two upstate glass houses and of the decorative technique used by their blowers, attribution to one or the other depends largely upon the original locality in which a piece is found.

[See illustration]

414. CONNECTICUT 'BLACK GLASS' PAPER WEIGHT

15
In the form of a large butter stamp. Large ball handle on domed circular disk, sloping circular base formed from a second gathering of glass. Example of off-hand pieces made by workmen of the Willington Glass Works.

Diameter 4 7/8 inches

415. SUPERB STODDARD PITCHER OF DARK OLIVE GREEN BOTTLE GLASS

Said to have been blown at the 'Stoddard box' as a wedding present. The craftsmanship and treatment of the superimposed decoration is very similar to a pitcher of like size and decoration known to have been blown by Matt Johnson, blower at Stoddard. Large crack in rim.

30- Height 8 1/2 inches

[See illustration]

416. CONNECTICUT FOOTED BOWL OF DEEP AMBER BOTTLE GLASS

100
Full of tiny bubbles. Pieces blown by the individual workmen in Connecticut bottle factories are extremely rare; this one with superimposed swagging is outstanding. Attributed to the Willington Glass Works.

Height 4 1/2 inches

[See illustration]

Illustration of number 413 appears on preceding page; of number 415, on page 99; of number 416, opposite.



[NUMBER 417]



[NUMBER 416]

417. UNIQUE CONNECTICUT HOUR-GLASS BOTTLE

Hand-blown from clear light olive amber glass. The body pinched in at centre forming a small upper globule connecting with a large one at bottom by a central square tube and four lateral ones; applied crimped ribbons extend from top to sweeping curve on lower body; flat applied circular foot. Extremely rare specimen of individual pieces.

Height 8 1/2 inches

[See illustration]

418. TWO EARLY GREEN GLASS GLOBULAR BOTTLES

Crudely formed from clear deep green bubbly glass.

419. TWO COLORED FLASKS

[A]. Half-pint, olive green; on one side *Liberty* above eagle with shield on breast, perched on oval formed by two branches; on reverse, inscription *West Willington Glass Co., West Willington, Conn.* Chip at base.
[B]. Pint scroll flask of aquamarine glass with amber streaks.

420. PINT HISTORICAL FLASK OF RICH YELLOW GREEN GLASS

On one side, a full-rigged ship; on the other, the inscription *Albany Glass Works* forming an arch over a small bust of Washington, *Albany, N. Y.* below.

95

Note: About five or six well-known historical flasks occur in heavy metal with a pitted surface and with a curiously diffuse design like this Albany flask. They are crudely blown, perhaps in plaster molds. Only a few specimens have turned up over a period of twenty years and practically nothing is known of their origin. Some collectors believe that they may have been experimental pieces made by an unskilled blower.

421. SEA GREEN CONCENTRIC RING EAGLE FLASK

160

Of very heavy brilliant metal of fine quality molded in the shape of a canteen. This outstanding historical flask is one of the thirty rarest known flasks.

[See illustration]

422. TWO FINE PITKIN TYPE FLASKS

35

[A]. Half-pint New England type, brilliant clear light olive amber, double-dipped, molded in fine vertical and spiral ribbing. [B]. Mid-Western type, brilliant dark green glass, double-dipped, flattened chestnut shape, pattern-molded in broad vertical and fine spiral ribbing.

See note to catalogue number 180.

423. OHIO RICH AMBER GLASS SWIRL BOTTLE

75

Brilliant coloring, pattern-molded and expanded in fluting swirled to left; spherical body with long slender neck tapering slightly to collared mouth.

See note to catalogue number 183.

424. OHIO BRILLIANT AQUAMARINE BOTTLE

75

Unusually small and delicately formed straight-sided body with long rounded shoulder sloping to a cylindrical neck with collared mouth; pattern-molded in ribbing swirled to the right.



[NUMBER 421]

SEA GREEN CONCENTRIC RING EAGLE FLASK
One of the Thirty Rarest Known Flasks

425. TWO TYPICAL MID-WESTERN FLASKS

125 50
[A]. Pint, tapering chestnut shape in a pattern of twenty expanded ribs blown from brilliant olive yellow glass, rare in color. Nick on mouth.

[B]. Half-pint, chestnut-shape flask of light aquamarine in a pattern of eighteen expanded ribs. Mouth chipped.

35
426. RARE 'OHIO-STIEGEL' PINT CHESTNUT FLASK

In an unusual shade of dark yellow green glass, full of bubbles; pattern-molded and expanded in twenty-four spiral ribs. Type of mold used at Zanesville.

62 50
427. CHOICE ZANESVILLE CHESTNUT FLASK

In a gorgeous olive yellow color; pattern-molded in a design of large expanded diamonds above flutes.

77 10
428. RARE CLEAR LIGHT SAPPHIRE BLUE FLASK

Tapering ovoid form pattern-molded and expanded in eighteen vertical ribs. Mid-Western type, probably from the Pittsburgh district.

25
429. TWO SMALL MID-WESTERN GLASS DISHES

[A]. Light citron color, circular form with sides flaring at top to a narrow folded rim. [B]. Clear amber glass, circular form with sides flaring in convex curve from small base to a folded rim.

Height of A 1 3/4 inches; diameter of top 5 1/2 inches

Height of B about 1 3/8 inches; diameter of top 5 1/4 inches

40
430. BRILLIANT AMBER GLASS MID-WESTERN SAUCE DISH

The color shading from deep amber in the base to honey amber at rim; pattern-molded and expanded in design of sixteen flutes.

Height 1 1/4 to 1 1/2 inches; diameter of top about 5 1/4 inches

30
431. FINE 'OHIO-STIEGEL' TALL FLIP

Of light yellow green glass; cylindrical form with slightly spreading sides; pattern-molded and expanded ribbing in sweeping swirl to the left.

Height 5 3/4 inches

1700
432. RARE LIGHT YELLOW GREEN GLASS TUMBLER

Pattern-molded design in an unusually heavy fluting swirled to the left. Rare size.

Height 3 7/8 inches



[NUMBER 415]

[NUMBER 434]

AT TOP: NUMBER 433

433. DEEP OLIVE GREEN BOTTLE GLASS BOWL

2/10
Exceptionally fine specimen of early off-hand blowing and the largest size known in the dark bottle glass. This rare piece was found in a private home in Ohio and was blown in one of the bottle factories in the Monongahela River district near Pittsburgh.

[See illustration]

434. UNIQUE HAND-BLOWN AMBER GLASS ORNAMENT

Of dark rich amber bottle glass. The large ball is slightly flattened at the bottom and rests securely on its unusual standard. Rare and interesting specimen of the individual pieces blown in the glass houses in the Monongahela River district.

Height about 12 inches

50

[See illustration on preceding page]

435. SMALL MID-WESTERN GLASS CREAMER

In an unusual shade of light yellow green; double strap handle tapering from broad attachment at neck to tiny turned back tip. There is a crack in the handle above the tip at the point of attachment to the body.

15

Height 3 3/4 inches

[See illustration]

436. BRILLIANT LIGHT SEA GREEN GLASS ZANESVILLE PITCHER

In a pattern of expanded fluting swirled to the right. Unusual broad three-rib handle.

Height 5 1/2 inches

60

See note to catalogue number 183.

[See illustration]

437. BRILLIANT LIGHT GREEN GLASS SUGAR BOWL WITH COVER

Hand-blown in a purely American form indigenous to the Mid-West and rarely found in aquamarine.

Height overall 6 1/2 inches

170

[See illustration]

438. RARE EARLY PATTERN-MOLDED SUGAR BOWL AND COVER

Of brilliant light green glass; pattern-molded and expanded in vertical fluting. Exceptional in size, color and form.

Height overall 6 1/2 inches

260

[See illustration]

439. IMPORTANT 'GRANDFATHER' FLASK

Of a beautiful jewel-like amber glass. Pattern-molded in the broken swirl design. A superlative example of the large chestnut flasks which are the acme of 'Ohio-Stiegel' flasks and molded in the finest pattern in which they are found.

130

[See illustration on page 102]



[NUMBER 437]

[NUMBER 436]

TOP ROW: NUMBERS 435 AND 438

OUTSTANDING EXAMPLES OF MID-WESTERN GLASS



[NUMBERS 439 AND (AT TOP) 440]

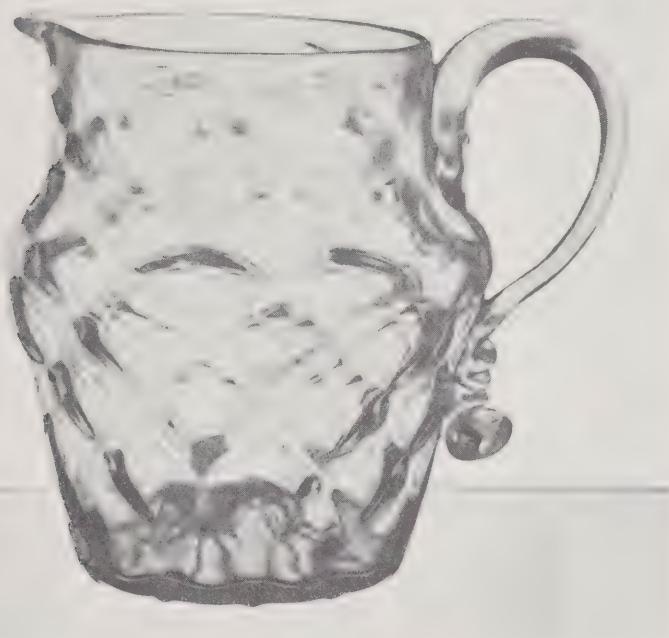
440. SUPERB CLEAR LIGHT OLIVE YELLOW DEEP BOWL

Pattern-molded in the broken-swirl design. Choice Mid-Western piece in a pattern seldom found on bowls of this color.

Height 3½ to 4 inches; diameter of top 7¾ inches

[See illustration]

460-



[NUMBER 441]

441. UNIQUE OHIO GLASS PITCHER

Blown from translucent glass; pattern-molded and expanded in the large ogival design. One of the rarest known pieces from the Pittsburgh-Ohio district, probably blown at the White Glass Works in Zanesville, Ohio.

Height 4½ inches

[See illustration]

442. LIGHT SAPPHIRE BLUE HAND-BLOWN CREAMER

Clear fine metal; straight spreading sides, rounded shoulder, short neck with flaring rim and very deep pinched lip. Loop handle with hollow vein extending from top of loop to crimped end. Crack in handle at point of attachment to the body.

443. GRACEFUL BRILLIANT BLUE GREEN GLASS BOWL

Circular form with flaring rim and tapering at bottom to applied circular foot, with ground pontil. Chip on side of foot.

Height 3⅛ inches; diameter 5⅓ inches

444. RARE MINIATURE BLUE-GREEN GLASS DECANTER

20- With threaded neck. Hand-blown, short straight sides spreading to long shoulders, short cylindrical neck with wide flange. Solid button stopper.

445. PRESENTATION MUG OF CLEAR GLASS

750 Very light in weight. Hand-painted decoration, in the centre a yellow shield with inscription in gold *Forget-me-Not*; at the sides, roses and forget-me-nots. Type attributed to Sandwich. Height 4½ inches

446. FIVE WINES WITH PAINTED DECORATION

✓ ✓ Brilliant clear flint glass. Bowls ornamented with floral bands in bright colors; applied solid stem with triangular knop, flat circular foot. Attributed to Sandwich.

447. PAIR RARE EARLY BLOWN GREEN GLASS WINES

17 15 Deep emerald green glass of rare shade; bowl tapering at the bottom to a slender drawn stem, applied circular foot.

448. STIEGEL TYPE WINE OF CLEAR GLASS

5 Drawn bowl and long stem with tear below bowl, applied sloping circular folded foot. Height 6½ inches

449. THREE STIEGEL TYPE WINES OF CLEAR GLASS

750 Drawn bowl and stem in a pattern of fine fluting; applied sloping circular folded foot.

450. PAIR STIEGEL TYPE SAUCE DISHES OF CLEAR FLINT GLASS

750 Circular with straight spreading sides and folded rim; pattern-molded and expanded in vertical ribbing.

Height 1¼ inches; diameter of top 3¼ inches

451. UNUSUALLY LARGE STIEGEL TYPE SALT

15 Of clear glass; large ogee bowl pattern-molded in small diamonds, short melon knop and wide circular foot.

452. SMALL RICH SAPPHIRE BLUE SALT OF STIEGEL TYPE

20- Color shading to purple blue; small ogee bowl in pattern of expanded vertical ribs; sloping applied circular foot. Height 2¾ inches

453. STIEGEL TYPE PURPLE BLUE SALT

30- Long slender ogee bowl in pattern of fluting; applied circular foot. Rare type.

454. RARE AND UNUSUAL LIGHT PURPLE GLASS SALT

2 ✓ Tiny conical bowl with wide flaring turned-up rim, short spreading stem and heavy applied circular foot. *Height 2 1/2 inches*

455. TWO BRILLIANT COLORED 'CHRISTMAS LIGHTS'

Pattern-molded and showing two types of the diamond design. [A].

3 ✓ 10 Light sea green glass, in the heavy diamond often referred to as ogival. [B]. Brilliant amber glass; small lightly defined diamonds.

456. RICH AMETHYST GLASS 'CHRISTMAS LIGHT'

In pattern of large expanded diamonds. Extremely rare in color. Type attributed to Stiegel.

✓ ✓ See note to catalogue number 217.

[See illustration]

457. HAND-BLOWN SAPPHIRE BLUE CREAMER

3 ✓ Skilfully formed spherical body, slender cylindrical neck with flaring rim and pinched lip; small applied circular foot, loop handle top rising slightly above rim, long crimped end attached to top of body.

Height 4 inches

458. DEEP SAPPHIRE BLUE GLASS CREAMER

4 ✓ Shading to purple blue in the base, pattern-molded in small expanded diamonds. A beautiful specimen of the Stiegel type creamers.

Height 3 7/8 inches

459. CLEAR LIGHT AMETHYST STIEGEL TYPE GLASS SALT

✓ ✓ Deep color in the knob and swirling through bowl and foot; bowl pattern-molded and expanded in vertical ribs; applied circular foot.

460. RARE BRILLIANT SEA GREEN GLASS SALT

The bowl molded in heavy ribs; unusually tiny circular applied foot.

✓ ✓ Illustrated in *Encyclopaedia Britannica*, pl. 16.

[See illustration]

461. STIEGEL SAPPHIRE BLUE SALT

In the rarest pattern: a large diamond enclosing four smaller diamonds.

160 Note: This pattern is quite similar to the line drawing shown in Frederick William Hunter, *Stiegel Glass*, p. 195.

[See illustration]

Illustration of numbers 456, 460 and 461 appears on following page.



[463]

[456]

[223A]

TOP ROW: NUMBERS 460-462-461

462. CLEAR LIGHT SAPPHIRE BLUE SUGAR BASIN

35 - Of Stiegel type, pattern-molded and expanded in wide flutes. Exceptionally graceful in form. *Height 2 7/8 inches; diameter of bowl 4 1/4 inches*
[See illustration]

463. LIGHT SAPPHIRE BLUE DEEP SUGAR BOWL

155 - In a beautiful light shade, pattern-molded in large expanded diamonds. This bowl was found in a private home in York, Penn., and is accompanied by a history of having been blown at Stiegel's Manheim factory.

[See illustration]



[NUMBER 464]

SUPERLATIVE EXAMPLE OF STIEGEL PERFUME BOTTLE

In Shaded Amethyst and Large in Size

464. STIEGEL AMETHYST GLASS PERFUME BOTTLE

280- Exceptionally beautiful, in shaded amethyst and large in size, perhaps uniquely so. A superlative example of these highly prized perfume bottles.

465. STIEGEL BRILLIANT SAPPHIRE BLUE PANELED VASE

Unusually long slender body curving slightly to a very short neck with flaring turned-down rim; decoration of twelve sunken panels, the tops of which fall on the base of the neck.

225
See note to catalogue number 223.

2600
466. IMPORTANT STIEGEL EMERALD GREEN PANELED VASE

Decorated with twelve sunken panels. This color is the rarest known in paneled vases and one in which only about five specimens are known at this time. Two tiny nicks on underside of rim which in no way effect its desirability.

[See frontispiece]

467. PAIR STIEGEL TYPE TOILET BOTTLES

Of clear glass, very light in weight. Pattern-molded and expanded in swirl fluting. Blown Tam o'Shanter stopper.

712
468. TWO STIEGEL TYPE ENGRAVED GLASSES

Of clear glass having an engraved decoration of latticed ovals and dots at top.

Heights 2 5/8 and 3 1/2 inches

1720
469. STIEGEL TYPE PANELED FLIP

Of clear glass with engraved band of latticed ovals and dots above twelve sunken panels. Rare size.

Height 4 1/8 inches

70
470. RARE STIEGEL TYPE FLIP

Clear glass of greenish tinge. Straight spreading sides, unusually wide band of engraved decoration, rare in design, conventionalized sprays of flowers and basket of flowers.

Height 5 7/8 inches

15
471. TWO STIEGEL TYPE ENAMELED TUMBLERS

Clear glass with varicolored decoration. [A]. Floral band with dove. [B]. Scrolled sprays of flowers and exotic bird. Cracked.

10-
472. STIEGEL TYPE ENAMELED TUMBLER

Clear glass with varicolored decoration. Flower sprays and 'Henry Nissel' steeple design. Chip in base.

Height 3 7/8 inches

473. TWO EIGHTEENTH CENTURY CORDIAL BOTTLES

35 [A]. Rich amethyst glass decorated with parallel scallops in opaque white; pewter top. From the private collection of Alexander Drake, one of the pioneer collectors of American flasks and bottles. [B]. Stiegel type, clear flint glass with varicolored conventionalized floral decoration; pewter top.

474. PAIR STIEGEL TYPE CORDIAL BOTTLES

10 Clear glass; double-dipped; molded rectangular body, rounded shoulders, short cylindrical neck with narrow flange. Engraved conventionalized decoration.

475. STIEGEL TYPE CLEAR GLASS CASE BOTTLE

7 10 In quart size, like shape of the preceding bottle. Elaborate engraved decoration of flowers and leaves. Rare type.

476. PAIR LARGE CLEAR GLASS CASE BOTTLES

✓ Of unusually fine heavy metal; double-dipped. Molded rectangular form. Long rounded shoulders, short cylindrical neck. Simple cut decoration.

477. RARE HEAVY CLEAR FLINT GLASS COVERED FLIP

30 Band of shallow cut fluting around base; band of alternating sunburst and stars around the top. Set-in domed cover with hollow blown acorn finial and decorated with band like that on flip.

478. RARE PAIR IRISH GLASS SOUP PLATES

10 Circle of cut fluting on base, lightly engraved band around rim having the 'Stannus lion' in a medallion.

479. CLEAR LIGHT AMETHYST GLASS DECANTER

10- Of fine heavy metal; hand-blown, slender cylindrical form tapering to double collared mouth. Height 12 $\frac{1}{4}$ inches

480. LIGHT SAPPHIRE BLUE TOILET BOTTLE

12 10 Blown in a full-size two-piece mold in a pattern of twelve panels terminating at collar rib below a short cylindrical neck. Together with a molded twelve-sided rich amethyst glass cologne bottle of tapering cylindrical form.

481. RICH WINE COLORED HANDLED BOTTLE

10 Hand-blown; large globular body, short cylindrical neck with collared mouth; small applied loop handle. Together with a half-pint molded whiskey flask of sapphire blue glass shading to purple blue in collared mouth and in base.

482. PAIR LARGE SOUTH JERSEY APOTHECARY JARS

17^{1/2} Hand-blown from clear glass; straight-sided cylindrical form decorated by two equidistant sapphire blue rings. Piece out of one ring.

Height 9 inches

[END OF SALE]

1 Mission	7884 -
2 "	15636 50
<hr/>	
Total	23500 50

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